PRINCIPLES OF VOCAL EXPRESSION AND LITERARY INTERPRETATION

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PRINCIPLES

OF

VOCAL EXPRESSION

BEING A REVISION OF THE

RHETORIC OF VOCAL EXPRESSION

BY

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TOGETHER WITH

MENTAL TECHNIQUE AND LITERARY INTERPRETATION

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CHICAGO

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PREFACE TO PART I.

THIS book is an outgrowth of practical class-room work. It is an effort to strengthen that work by furnishing a basis for pursuing elocution as a study. This it attempts to do by giving some definite statement of the principles that govern the mental processes of communication.

The design in this treatment is so to present the subject that the student shall have a definite thing to do each day; shall be able to have a lesson assigned, to prepare that lesson, and to bring into class the results of his work upon it, as definitely as in any other study.

Vocal Expression has obvious relations with psychology and with physiology. Speech occupies the meeting-ground of the mental and the physical. The laws of thought as related to utterance might be considered a form of applied psychology; and the action of body and voice in connection with the highest function of a rational being, communication of thought, must be considered one of the noblest and finest departments of physical activity. On both sides its connections, when fully traced, involve much of delicate and painstaking research; yet its prac-

tical nature and its universal application make many elements of the subject appear so perfectly obvious and commonplace, that it is often found difficult to gain for it that attention which its merits demand.

The physical preparation for speech brings with it advantages so apparent that it is scarcely necessary to designate its place in a course of practical training, or invite attention to its aims and to the benefits which it confers. Grace of action, purity, ease, fullness and variety of tone, and the incidental benefits to respiration, circulation, and general physical vigor, — all these have of late years been made so familiar to us, and are so palpably reasonable, that it has become almost needless to press their claims.

Not quite so clear or tangible are the place and claim of the other branch of the elocutionary art — the analysis of thought through tone.

The expressional analysis here undertaken is designed to supplement rhetorical analysis, forming a sort of cross-plowing and subsoiling of literary and rhetorical study. As it regards literature, the attention is here given to the motive rather than the method, to processes rather than products.

A few points may here be suggested as to ways in which this subject may be made a genuine study.

First. Principles of analysis and expression must be so distinctly and fully stated and so thoroughly illustrated that the student shall have firm footing as he pro-

ceeds. This involves careful work on the part of the teacher in presenting each new point. It is assumed that the teacher is an intelligent and sympathetic reader, a literary interpreter, though he need not be a great vocal artist. His chief business is to indoctrinate his students in principles of interpretation which shall give them a rational basis for criticism. No "rules" are here imposed. Principles must govern.

Second. When the principle in question has been reasonably well apprehended, a lesson should be assigned that will test the student's ability to apply the principle to new cases. As a rule, there should always be required written translations or paraphrases, which shall reveal the logical analysis and the literary or artistic interpretation. Mere taste or feeling must not be accepted as a standard. These will afterwards come to assert themselves all the more effectually if at first they are made amenable to reason. In this stage, therefore, there must necessarily be much patient toil on the part of both teacher and student; for even to those well trained in general principles of language and in formal rhetoric this field of expressional analysis will be essentially a new one. The teacher should often point out, and should encourage students to find, relations between the rhetoric of the voice and that of the page. It will often be found that vocal interpretation is more exact than the forms of expression and interpretation with which the student has previously been familiar. The new point of

view will often put things in a different light, or in another perspective. Principal and subordinate may seem to change places; inflection and grouping will be found of more importance than punctuation; transition and proposition will sometimes supersede paragraphing; infelicities of diction, especially as to euphony and sentence-structure, will occasionally reveal themselves, even in the best writings that have not been tested by the ear; standards of taste will begin to change, or rather will be challenged for their justification; models that have been accepted as faultless by an unquestioning traditionalism may appear less glorious, while subtile beauties may be discovered in fields heretofore overlooked.

All these changes require time, patience, and enthusiasm. It is in this stage of the study that its rational basis is found, and its vital connection with literature and philosophy most plainly indicated.

Some minds incline to analysis more than to synthesis; others are impatient of explanations, and are anxious to realize the artistic results of a method. We must be careful, on the one hand, not to waste time by needless speculation, and, on the other hand, not to endanger all our future work by hastily laid and insufficient foundations.

Third. After the principles have come into the student's possession by this process of independent testing, they must be corroborated, modified, and vitalized by

abundant practice. Much longer passages may now be assigned; lengthy discussions on the given principles have now become needless, and may give place to enlarged application.

The examples in Part I. are designed for specific illustration of principles in direct connection with the text; those in Part II., for laboratory material. For theological students and ministers, however, extra material will be found in the Biblical references appended to most of the chapters in Part I. Students should also find and make many examples.

When differences of judgment occur in the treatment of passages, they can often be settled, as far as it is possible to settle them, by taking the sense of the class. The teacher must always be ready to give a prompt, and of course an independent, decision; but it should be understood that his word is a "ruling," rather than a dictation or an *ex cathedra* deliverance. It is never designed to silence the pupil, but always to enlighten and assist him. Independence of judgment on the part of the student must by all means be encouraged. Agreement with others, even with the best critics, is not the desideratum for the student. If he does not learn to exercise his own powers of insight and judgment, the study will but enslave him the more to arbitrary standards. No discouragement should be felt if at first the principles seem difficult of application, or if rulings under them often appear inconsistent.

Many points will become clear by repeated exemplification. Caution needs to be used not to allow a hasty judgment, once taken, to color or neutralize rational considerations that may afterward be adduced.

It may be objected that, if there can be no demonstrated or authoritative rendering, which must be accepted, there is no positive teaching. The ready answer is, that in all work which seeks to cultivate the judgment, individuality and independence must be sacredly respected. Students will and do appreciate this method of work and this standard of criticism; and, if carefully watched, it need produce no laxness in the class-room drill. Extempore recitations will not often be attempted; the difference between a guess and a defensible independent interpretation soon becomes as apparent as that between an improvised and a prepared translation in any other language.

It is supposed that the teacher will have prepared himself on each lesson as he would in any similar study. He will not, however, give his rulings on the basis of his own interpretation alone, but will be prompt in seeing and cordial in accepting any other reasonable and tenable interpretation. This will require, on the part of the teacher, a fullness of knowledge and an alertness of attention that will of themselves do much to impart life and power to the recitation.

With classes well prepared in rhetoric and in an elementary course of gesture and vocal culture, the

work given in this volume may be quite well done in twelve to fourteen weeks of daily work.

The best place for this study, is, perhaps, in the second year of the college course. It is also well adapted to the first year of a theological course. In the latter case the illustrative material will be more largely drawn from the Bible, which affords the richest and most varied examples of literary expression.

It will be found that a review of these principles at a later point, and especially in connection with private lessons, will often yield to the individual student even more of suggestiveness and help than have been found in the term of study.

While, then, it is not for a moment supposed that this analytic study of expression will produce the artistic results aimed at in the personal criticism and the more synthetic method of private lessons, it is yet believed that the treatment of the subject herein attempted may secure the twofold object of general discipline and immediate practical utility, in connection with the related subjects of rhetoric and literature.

It is not to be thought that the work here outlined must be wholly theoretical. The fact that some one element of expression is the special object of illustration in any given lesson makes the drill only the more intensive. It is especially recommended that each topic treated in the text be thus made the basis of practical drill in expression, both by reading and by declaiming

or reciting short extracts. These extracts should be taken either from entire articles or from long selections that have been analyzed by the class, or else from sources perfectly familiar to all. Otherwise there will be no good basis for interpretation or for criticism.

For those who desire to become speakers rather than readers, distinctively oratorical passages should largely be chosen. Extempore speaking also should accompany each step.

This does not profess to be a special treatise on vocal culture. That subject, however, has not been neglected. The Appendix on Vocal Technique is thought to give as minute and extended directions as will be practical to the ordinary non-professional student. These exercises need, of course, to be abundantly illustrated, and thoroughly enforced by constant and protracted drill. Most of the passages quoted throughout the book, in illustration of rhetorical principles, may also be used to enforce the elements of vocal culture.

Parts of the chapter on Vocal Technique may be studied before taking up the work as a whole, in order to secure a better basis for drill in voice culture. In that case it should be carefully reviewed when reached in its connection; and the parts that were at first omitted should now be thoroughly studied, that the student may see the true relations between the physical and the psychical. Vocal culture is introduced after expressional

analysis, in the systematic treatment of expression, for a definite reason. It is believed that the physical side of the work can be studied most profitably after the psychical.

This is not a work on orthoëpy. The elements of the language are supposed to have been mastered, so far as a student in college needs them; and for the use of teachers there are abundant and valuable works on this subject.

Gesture is not fully treated here. Others have developed, and are developing, that department of the work. Assuming some technical practice on the basis of other text-books, or of instruction accompanied by living example, this book contents itself with the discussion of Descriptive Gesture given in Part II.

On some points fuller explanations have been given, and additional ideas suggested in notes appended to the chapters. Some of these may, at the discretion of the teacher, be used in connection with the main text.

In the preparation of such a work many sources of help and inspiration must be acknowledged. The author desires to make special mention of two of his teachers: the late Madame Seiler, whose personal instruction in the singing voice has been of the greatest assistance in formulating the technique of speech; and Professor S. S. Curry, Ph.D., of the School of Expression, Boston, whose class-room expositions of the Delsarte philosophy are very helpful, especially in applying the principles of panto-

mimic training to rhetorical delivery. Mention should also be made of Professor G. L. Raymond's work, entitled *The Orator's Manual.*

The chief inspiration, however, has been drawn from those for whom, especially, this work has been undertaken. The author's students have been his best critics and most efficient helpers. He deems it only just to mention among these Rev. C. K. Swartz and Professor R. H. Stetson, whose thorough scientific, philosophical, and literary training, together with their especial interest in this subject of study, qualified them to render most valuable assistance by their sympathetic suggestions and, in some cases, careful and detailed criticism. To these gentlemen the author's thanks are sincerely and affectionately returned.

It is not supposed that the present edition is free from defects, nor is it thought that the subject has here attained a complete and symmetrical, or even a wholly self-consistent, development. The last word on this broad and deep theme of expression will never be uttered. It is hoped, however, that there is here presented a rational, comprehensible, and fairly consistent method of expressional analysis, which may serve to stimulate more successful study in this most fruitful field.

W. B. C.

July, 1897.

PREFACE TO PART II.

In the preparation of the following pages I have endeavored to render the usual introduction unnecessary. There remains, therefore, only to acknowledge a debt of which for many years I have desired to make public acknowledgment.

To Mr. Alfred Ayres, whose bold attacks upon affectation and artificiality have accomplished more good than, I fear, he will ever receive credit for, I wish to express the deepest gratitude. His writings came to me at a time when I needed them most; and while we may differ in some details, I yet feel that to him I can look as to the source of my artistic inspiration.

The works of Professor George Lansing Raymond, of Princeton University, have been frequently drawn upon in these pages. Professor Raymond deserves the gratitude of all students of expression, and I take advantage of this opportunity to express my indebtedness to him.

To Dr. Richard Green Moulton, of the University of Chicago, I owe a greater debt than I can repay. The inspiration I have derived from his books, classes, and kindly advice is such that without it I doubt that my share of this work could ever have been written.

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CONTENTS OF PART I.

CHAPTER I.

INTRODUCTION.

Thinking, 1; Communicating, 2; Hearing, 2; Elocution defined, 2; Relations of Elocution and Rhetoric, 2; Suggestiveness of Tone, 3; Paraphrasing, 4; Cases illustrating the relation between Matter and Manner, 5; Requisites of Expression, 5; Purpose and Habit, 6; Mind and Body, 6; Practicality, 7.

NOTES ON CHAPTER I. —

1. James on Habit, 8; 2. Shakespeare and Browning on Relation of Mind and Body, 8.

CHAPTER II.

PARAPHRASING AS A PREPARATION FOR EXPRESSION.

Interpretation the end in all expression, 9; Expressional paraphrasing compared with literary paraphrasing, 10; Objective or impersonal paraphrasing, 12; Subjective or personal paraphrasing, 12; Expansive paraphrasing, 13; Elliptical or parenthetical paraphrasing, 16; Condensative paraphrasing, 17; Prosaic paraphrasing, 19; Conscious intention and instinctive use, 21.

NOTES ON CHAPTER II. —

1. Manner not less important than matter, 23; 2. Example from Clay's speech on Greece, 23; 3. Musical composition analogous to expansive paraphrasing, 23.

CHAPTER III.

TYPES OF UTTERANCE.

Purpose the basis of classification, 27; "Type" defined, 28; Classification with reference to Purpose, 28; Formulative, Discriminative, Emotional, and Volitional types described, 28, 29; Final and immediate purposes as governing analysis, 30; Sequence of Dominant Moods, 30.

NOTE ON CHAPTER III. —

Bible passages suggested for study of types of utterance, 32.

CHAPTER IV.

CASES OF FORMULATION.

Introduction as preparation, 34; Explanatory introduction, 35; Adaptive, 35; Conciliatory, 36; Incentive, 36; Movement in introductory matter, 37; Propositional matter, 37; Formal proposition, 37; Definitive proposition, 38; Logically connected or weighty proposition, 38; "Quantity" in propositional utterance, 39; Transition, 39.

NOTES ON CHAPTER IV. —

1. Suggestions for further study, 40; 2. Bible passages for classification and study, 40.

CHAPTER V.

GROUPING.

Necessity, 42; Principle, 42; Hendiadys, 43; Kinds of Pauses, 43; grammatical, elliptical, prosodial, 42, 43.

NOTES ON CHAPTER V. —

1. Punctuation and grouping; a passage for experiment, 44; 2. Remarks on the reading of poetry, 45; 3. Rhythmic grouping in prose, 46; 4. Bible passages for study of various kinds of grouping and pauses, 46; 5. Scriptural passages, 47.

CHAPTER VI.

DISCRIMINATION.

Compared with Formulation, 49; Relations of facts and ideas, 49; Inflection, 50; Completeness and Incompleteness, 50; Assumption and Assertion, 66; Complex Relations, 70.

NOTES ON CHAPTER VI. —

1. A case of momentary completeness, 74; 2. Diagram showing degrees of pitch in rising inflections, 75; 3. How to decide when to assume and when to assert, 75; 4. "Assertion" — technical use further explained, 75; 5. Continuative falling slide, 75; 6. Circumflex for comparison *vs.* circumflex for contrast, 76; 7. Bible passages suggested for discriminative analysis, 76.

CHAPTER VII.

EMOTION.

Relations of Emotion, 79; Means of expression, 80; Normal feeling, 81; Pure tone, 82; Enlarged or deepened feeling, 83; Aspirated tone, 87; Oppressed or covered feeling, 88; Pectoral tone, 90; Stern or severe feeling, 90; Rigid or tense voice, 91; Agitated feeling, 93; Tremulous voice, 94.

NOTES ON CHAPTER VII. —
1. The purpose in the study of emotion, 97; 2. Suggestions for further study, 97; 3. Bible passages giving different kinds of feeling, 98.

CHAPTER VIII

VOLITION.

Volitional paraphrasing, 99; Abrupt volition, 102; Initial stress, 104; Insistent volition, 104; Final stress, 107; Uplifting volition, 107; Median stress, 109; Mixed types, 110; Establishment, Violence, 110–112.

NOTES ON CHAPTER VIII. —
1. A final word of the Study of Volition, 114; 2. Bible passages giving different kinds of volitionality, 115.

CHAPTER IX.

MUSICAL PROPERTIES OF SPEECH.

Movement, or Tempo, 117; Rhythm, poetic, prosaic, 121–125; Keys, 139; Melody, 142; Intervals, 143; Special tone-qualities, 146.

NOTES ON CHAPTER IX. —
1. "Euphony" and "harmony" in literary style compared with tone-color in speech, 157; 2. Bible passages illustrating movement, 158; 3. Hymns illustrating different kinds of poetic rhythm and substitutions of feet, 158; 4. Prose-rhythm, 159; 5. Change of key, 159; 6. Special qualities, or tone-color, 159.

CHAPTER X.

CRITICISM.

Two kinds, 161; Individuality in reading and speaking, 162; Objective properties of delivery, 164; Subjective properties, 164; Purpose and paraphrase, 165.

APPENDIX.

VOCAL TECHNIQUE.

Naturalness in speech, 168; Table of Vocal Exercises, 170–171; Functions and training of Chest, 172; Throat, 185; Jaw, 188; Tongue, 191; Oral Cavity, 192; Vocal Chords, 194; Articulating Organs, 197; Abdominal Muscles, 201; Summary, 206.

CONTENTS OF PART II.

CHAPTER I.

STUDIES IN FORMULATION.

Time, 209; Grouping, 216.

CHAPTER II.

STUDIES IN DISCRIMINATION.

Completeness, Finality, Momentary Completeness, 224; Grammatical and Formal Incompleteness, Subordination, 226; Anticipation, 227; Implied Incompleteness, Negative Statement, Non-Affirmative Statement, 230; Doubt, 231; Interrogation Direct, 232; Supplication or Entreaty, Complex Relations, Comparison or Contrast, with Affirmation, 233; Comparison or Contrast, with Incompleteness, Affirmation with Incompleteness, 234; The Central Idea, 237; Subordination, 247.

CHAPTER III.

STUDIES IN EMOTION.

Earnestness, 253; Personation, 259; Normal Feeling, 272; Elevated Feeling, 276; Suppressed Feeling, 285; Stern, Severe, or Harsh Feeling, 287; Oppressed or Covered Feeling, 291; Agitated Feeling, 293.

CHAPTER IV.

STUDIES IN VOLITION.

Energy of Abruptness, 296; Energy of Insistence, 304; Energy of Uplift, 309; Energy of Establishment, 313; Energy of Violence, 314.

CHAPTER V.

RECITATION AS ART 316

CHAPTER VI.

THE RELATION OF LITERATURE TO RECITATION.

Unity, 326; Principality, 331; Subordination, 332; Movement, 336.

CHAPTER VII.

STUDIES IN PRINCIPALITY AND SUBORDINATION.

Principality, 338; Subordination, 341; Note to Chapter VII., 342.

CHAPTER VIII.

ATMOSPHERE 344

CHAPTER IX.

CONTRAST 359

CHAPTER X.

CLIMAX.

Climax, 368; Gradation, 372.

CHAPTER XI.

INTERLUDE AND REPETITION.

Diversion, or Interlude, 378; Repetition, 380.

CHAPTER XII.

TONE-COLOR 385
NOTES TO CHAPTER XII. 393–395

CHAPTER XIII.

TRANSITIONS 396

CHAPTER XIV.

EXAMPLES OF LITERARY ANALYSIS.

Analysis of *King Robert of Sicily*, 415; Analysis of Mark Antony's Funeral Oration, 432.

CHAPTER XV.

DESCRIPTIVE GESTURE 452

CHAPTER XVI.

PREPARATION OF RECITATIONS 468

PRINCIPLES OF VOCAL EXPRESSION.

CHAPTER I.

INTRODUCTION.

RELATIONS OF VOCAL EXPRESSION TO PSYCHOLOGY AND RHETORIC, AND TO PHYSIOLOGY.

Analysis.[1] — Delivery is not a substitute for thought. Not entertainment, but the manifestation of thought-process, is the end to be sought. This end is attained by careful measurement of thought, both in its intrinsic properties and in its personal relations. Thought is viewed as in process of communication, and adapted to reception by the ear. Elocution is a study of thought-processes in their relation to utterance. Its connection with Rhetoric. Vocal Expression is affected by and affects structure of sentences. Suggestiveness through symbolism of tone. Tone adds real meaning to spoken words; suggests comparison; inverts; conveys emotionality. Tone effects are chiefly intuitive. Paraphrasing reveals accompanying mental processes. Relation between matter and manner is shown in conversation, in oral recitation, in legal testimony, in popular address. Requisites for full expression are, a disposition to communicate and open channels. Culture of habits. Interaction of psychical and physical. The training is two-fold. Practical results are tested through criticism by a sensitive ear and a refined literary taste.

Thinking. — Elocution, or Oral Expression, presupposes some thought to be expressed. Delivery does not make

[1] The analysis preceding each chapter is designed for both preview and review. The student will usually find it a help toward fixing in mind the contents of the chapter.

thought, nor in any sense supply its place. Those entertainments which consist of a display of voice and gesture do not belong to that which is of first interest to thinking men with something to say. Agreeable sounds and combinations of sounds are not the end in speech, even in the sense in which they may be such in music. Neither amusement nor æsthetic satisfaction meets the requirements of rhetorical delivery.

Communicating. — Elocution views the thought as being in the process of communication. In order to be communicated, it must first be formulated in the mind of the thinker: i.e., prepared for statement, with regard always (*a*) to the intrinsic properties and relations of the subject-matter; (*b*) to the speaker's personal relation to the subject-matter, occasion, and audience; and (*c*) to his purpose to produce a given effect upon the minds addressed. It is a matter of judgment and of adaptation of means to end.

Hearing. — Vocal Expression regards the thought as addressed to the ear; hence it employs as its media all the varied properties of tone through which the human mind can reveal itself, giving a wider range of means than writing — all that writing can give and much more.

Definition. — Elocution, then, in the best sense, is the study of thought-processes in their relation to utterance.

Rhetoric and Elocution. — Observe two general ways in which vocalized thought differs from written thought. These will give a better notion of the relation between elocution and rhetoric.

1. *Structure.* — Vocal Expression often demands a much simpler structure than writing. The listener is largely dependent upon the delivery; and complexity of

structure renders the reception more difficult. The study of Vocal Expression naturally favors a simple, conversational style of composition.

There are, indeed, great dangers connected with the "off-hand" style, — dangers which a habit of careful writing will avert. All that is claimed here is that the limited receiving capacity of the ear reacts favorably upon the thinking, demanding clearness, conciseness, directness, logical sequence. If, on the other hand, the subject necessitates complicated thinking, delivery can manifest this by many means, such as grouping of words, subordination of phrases and clauses, significant intonation, and variations in the rate of utterance. Good elocution will often thus compensate for an involved style of writing.

2. *Suggestiveness.* — Parts of the thought may be implied and virtually incorporated by the tones of the voice. This second effect is obtained chiefly by variations of inflection. The tones thus assist both in the interpretation of what we hear, and in conveying fuller meaning when we speak. A few obvious cases are the following: —

(*a*) Something added to the meaning of the words. A person quoting some strong utterance will often supply a part of the thought which, in the original utterance, was only implied by the intonation; thus, —

"Beware the Ides of March." (For, Cæsar, thy fate awaits thee then.) "My blessing season this in thee." (These are but words upon your ear, Laertes, but your father's admonition and affection are contained in them; time and experience will justify them to your own thought.)

(*b*) The force of the words may be weakened, as in

rendering a compliment tardily or indifferently; thus, "He spoke very well" (considering).

(*c*) The tone may suggest comparison, as, "This is my view" (I don't know what you think).

(*d*) The meaning of the words may be actually inverted by the tone, as in irony. "They are honorable men." (The last time Antony uses the expression in the funeral oration, — *Julius Cæsar*, III. ii.)

(*e*) The tone may imply an emotional significance, as "Do not leave me here!" (Oh, can't you stay with me?)

We thus add to our conception of the subject-matter as contained in the words some estimate of the speaker's personal relation to the matter and to his listener.

This significance, which we thus attach to tones, is for the most part recognized intuitively. There is also, perhaps, a small percentage of effect resulting from meanings which men have conventionally agreed upon. However derived, these effects of tone are real parts of the thought. Such additions, direct and parenthetical, if written in full would quite swamp the thought of any ordinarily suggestive paragraph. In a reasonably expressive style of speech, as many words will be implied, on an average, as are spoken. These implied additional words impart to those spoken a fullness of significance which can scarcely be realized in any other way.

Paraphrasing. — The measurement of these mental processes, and the noting of them in suggestive hints accompanying the text, constitute paraphrasing for the purposes of expression, which will be developed in connection with many parts of this book.

CASES ILLUSTRATING THE RELATION BETWEEN MATTER AND MANNER.

(1) The most obvious proof of the vital connection between matter and manner is found in the familiar fact that we ordinarily feel satisfied as to a person's real meaning only after conversing with him.

(2) An oral recitation, if freed from embarrassment and other disturbing influences, will give the most satisfactory exhibition of a student's knowledge of the subject.

(3) In an important law-case the manner of the witness is a factor in determining his fitness to testify and the accuracy of his knowledge.

(4) Many a popular lecture, address, or sermon would lose a very large portion of its significance by being printed; and yet the speaking of it is not an illusion or a cheap device. Presence and voice give a real, and in many cases an essential, part of the thought.

With all reverence, we may refer to the Perfect Teacher. He left no written treatise, nor ever, so far as we know, read a lecture or a sermon. He made the great addition to the written law by personal intercourse with men.

Requisites. — In order to have free and full expression, two things are necessary.

1. One must have something to say, and have the disposition to communicate.

2. The channels of expression must be so prepared that a minimum of energy shall be expended in the mere means of communication.

The first requisite sustains an intimate relation with the second. The relation is one of mutual assistance, of

interdependence. It is as true that the opening of the channels for communication affects the thought that shall be uttered, as it is true that the thought in the mind provides a way for such utterance.

Purpose and Habit. — The capability of forming habits with definite purpose to utilize the habitual action, is one of the distinguishing powers of man. And the cultivation of those conditions and habits from which desired action shall proceed spontaneously, is the end in the larger part of all the physical exercises connected with the preparation for speech. [*See* NOTE 1.]

Broadly speaking, then, every movement of the body, whether directly volitional or only habitual, is dominated by the purposes of the mind. On the other hand, physical habits once induced, greatly affect the action of the mind itself; hence the vast importance of correct physical habits, even in the light of purely intellectual activity and achievement. Mind and body so react upon each other, that we may not say, This part is only physical; that, simply mental. Each throb of feeling, though its cause be only spiritual, moves sensibly some portion of the physical frame. It shows itself in quickened pulse, in heated brain, or starting perspiration, or contracting muscle. [NOTE 2.]

Mind and Body. — A twofold training of the man is thus contemplated in the study of Oral Expression. It includes (*a*) the measurement of thought as in process of communication, or the analysis of the expressional elements of thought; (*b*) the mastery of the physical means of expression. Both of these — the mental and the physical training — together constitute the technique of expression.

The relation of the two elements in this technical development will appear as we proceed in the study. Let it here suffice to say that the mental must lead. Judgments must be made first; and, secondly, we must find what properties of tone and action naturally fit and represent these processes of thinking. And yet these two departments are not separated, nor is either of them made matter of mere mechanical analysis or dissection. The physical and the mental elements of technique are continually interwoven in the processes of actual expression. [NOTE 3.]

This book is concerned more especially with what may be called mental technique, or the mental side of technique. In this, as in all technical development, the true object is the establishment of normal conditions, out of which rational expression shall come with spontaneity, ease, and precision, because both mind and body are working most economically; that is, in conformity with ascertained laws of nature.

Natural habits, both physical and mental, once started, tend to acceleration; and they move on with a self-developing momentum.

Practicality. — All work with an artistic aim finds its ultimate justification in practical use; and this will be fully tested only by thorough criticism. Many of the divisions and subdivisions made in the expressional analysis may at first seem to be more nice than wise. Experience has proved, however, that the theoretical discriminations are not more minute than are the corresponding properties of tone which are demanded by a sensitive ear and a refined literary taste.

NOTES ON CHAPTER I.

Note 1.

The student will do well to read at this point Professor James's discussion of "Habit" in his *Psychology, Briefer Course*, Chapter 10. The physical basis of habit in its practical effects and psychological importance is in nothing more essential and vital than in the study of Expression and the formation of the technique of utterance.

Note 2.

The world's great poet has said: —

> And when the mind is quicken'd, out of doubt,
> The organs, though defunct and dead before,
> Break up their drowsy grave, and newly move
> With casted slough and fresh legerity.
>
> SHAKESPEARE, *Hen. V.*, I.

Note 3.

> What is he but a brute
> Whose flesh hath soul to suit,
> Whose spirit works lest arms and legs want play?
> To man, propose this test, —
> Thy body at its best,
> How far can that project its soul on its lonely way?
>
> . . . . . .
>
> Let us not always say,
> "Spite of this flesh to-day
> I strove, made head, gained ground upon the whole!"
> As the bird wings and sings,
> Let us cry, "*All* good things
> Are ours; nor soul helps flesh more, now, than flesh helps soul."
>
> BROWNING, *Rabbi Ben Ezra.*

CHAPTER II.

PARAPHRASING AS A PREPARATION FOR EXPRESSION.

Analysis. — Interpretation is the end in all expression. A kind of translation; Expressional paraphrase adds implied comments, and compels absorption of thought; A disciplinary study; Serves to make thought clearer — Objective; and to reveal speaker's attitude toward the thought — Subjective; Objective gives fuller content, Subjective manifests the intent; Expansive paraphrase amplifies the thought; Elliptical or parenthetical paraphrase shows implied connected matter; Condensative paraphrase abridges, giving salient points, and preventing the dissipation of attention; Prosaic paraphrase assists in sharpening intellectual impressions dulled by conventional renderings, and obscured by poetic diction; No antagonism between instinct and reason; Expressional paraphrase brings to consciousness for a time those thought-processes which are present in fresh, suggestive speech; it cultivates the *instinct* for expression.

Interpretation is the true purpose in all expressive reading. This word "read," in its original significance, indicates translation. All attempts at interpretation rest upon the essential principle of translating or carrying over into one's own realm of experience, observation, and communication, things that are found in some less familiar realm.

When ideas or thoughts are translated into language other than those in which they are originally found, the process is called literary paraphrasing; when translated into bearing, attitude, and gesture, the process might be

called pantomimic paraphrasing: translation into tone becomes vocal paraphrasing, or vocal expression.

Expressional paraphrase should include all the essential elements of literary paraphrase, and should add such comments as will reveal the author's purpose in the utterance, and the relations of the speaker or reader to the thought, to the occasion, and to the audience. That is, expressional paraphrase adds to the words the personal, subjective elements of thought, or the effect of the reader's personality. This process of paraphrasing, broadly treated, constitutes a large part of the general mental preparation for expressive utterance. It should accompany the analysis by types or moods, and should be employed freely, even before the different moods of utterance are taken up in detail.

Some of its connections with the various processes of formal rhetoric may be noted. It will largely employ synonyms, but not directly for the purpose of technical study of words; synonymous expressions will be employed, both to test the student's grasp of the thought and to compel an absorption of the thought. Paraphrasing in its more prominent application will be found similar and supplemental to some of the fundamental processes of composition and analysis. Thus, condensative paraphrasing corresponds to outlining and paragraphing, and the testing of the unity of thought. Expansive paraphrase, or the expansion of the thought, is a practical application of the process of amplification, though much more rapid and economical. Elliptical paraphrasing is one of the finest practical tests for the property of suggestiveness, which is one of the most important factors in all rhetorical problems.

As a disciplinary study, pursued in this way, its value is certainly not second to that of ordinary rhetoric. It is superior in so far as it demands the practical application, and ultimately the spontaneous assimilation, of rhetorical principles.

Purpose. — The most economical way of testing the use of words, especially as to the intonation they shall receive, is to state to one's own mind explicitly and definitely the purpose with which he speaks. This principle, applied broadly, as to the motive or end in a sermon or platform address as a whole, would be quite obvious. It is not quite so clear when applied to the shorter portions of speech. In regard to these, it is often assumed that the expression must be unconscious.

To choose means of expression as to movement, inflection, etc., by arbitrary standards, or by imitation, would surely result in stiffness, shallowness, and affectation in delivery. The utterance always must be the reader's or speaker's own measurement of the thought. To secure this individual, independent interpretation, and to insure a fresh realization, at the moment, of the significance and bearings of what one is saying — this is to prepare for genuine expression. And for this nothing is a greater help than an expressional paraphrase. [NOTE I.]

In connection with each of the types of utterance, we shall apply this principle of paraphrase. Two reasons may justify such changes in the words: —

(1) To make clearer, by comment, addition, or alteration, the thought contained in the words considered apart from the personality of the speaker.

(2) To show more fully the speaker's attitude and relation toward the thing said or toward the person addressed.

The first of these two purposes will give rise to what we may call objective paraphrasing; the second will occasion that which is subjective.

Objective or Impersonal Paraphrasing. — The objective is more explanatory, more intellective, dealing more with the reason of the case, and less with any emotion or enthusiasm in the utterance.

In the following passage Brutus is represented as expanding the thought of the first clause in a soliloquy which very coolly reasons upon the proposed death of his friend Cæsar, setting forth to his own mind causes, conditions, and results. This is almost a typical case of objective expansion made by the poet himself. In many cases similar amplification must be mentally made by the reader or speaker in order to realize the full force of a brief condensed sentence. Objective paraphrasing gives the fuller content of the thought.

> BRUTUS. It must be by his death: and, for my part,
> I know no personal cause to spurn at him,
> But for the general. He would be crown'd:
> How that might change his nature, there's the question.
> It is the bright day that brings forth the adder;
> And that craves wary walking. Crown him? — that; —
> And then, I grant, we put a sting in him,
> That at his will he may do danger with.
>
> *Julius Cæsar*, II. i.

Subjective or Personal Paraphrasing. — This is such comment, explanation, or accompaniment as reveals the intent of the speaker. Take a sentence like the above: "It must be by his death." One may assume on the part of the speaker an attitude of query, doubt, hesitation; and this interpretation may be expressed in an

expansion which shall distinctively emphasize that mental state. For example, Must it be? No, I cannot bear to think of it! He is my friend. Yet I must face it, for he is my country's enemy. He has no grievous personal fault, but he is dangerous to the State. Yet, can I be sure that his death is the only means of safety? I cannot tell.

Or, in the same words, assume a clear discrimination between his death and the death of some other, or between the death of Cæsar and his recognition as emperor. Again, assume the interpretation of decision, emphasizing "must," and expand somewhat as follows, We have hesitated long enough. We have already incurred more danger than we ought. As Romans, we must rouse ourselves and meet the emergency. Let us be prompt, decided, bold! Let us do our duty. And still other interpretations might be assumed, which, in order to be justified to the speaker's own mind, would need to be paraphrased — chiefly by expansion — in such a way as to bring out the speaker's personal relation to the thought.

Expansive Paraphrasing. — According to the laws of rhetorical amplification, a brief, compact expression may be made to seem more real by dwelling on it for a moment. But a manufactured slowness is far from being a suggestive deliberateness. In order to make a slow delivery truly amplify the thought, the speaker must actually have in his own mind those considerations, added facts, reflections, allusions, etc., which he wishes to hint to his hearers. The listener may not, indeed, receive precisely the same accompanying thoughts that the speaker has in mind, but "like will beget like." Either the same thoughts or others as good in the same line will be suggested to the sympathetic listener, provided a sensitive

and trained soul, — logical, imaginative, and emotional, — is allowed to play upon a flexible and sensitive voice.

"To be, or not to be," in the marvelous soliloquy of Hamlet, is thus expanded through the thirty lines that follow: —

> To be, or not to be, — that is the question:
> Whether 'tis nobler in the mind to suffer
> The slings and arrows of outrageous fortune,
> Or to take arms against a sea of troubles,
> And by opposing end them? To die, — to sleep, —
> No more; and by a sleep to say we end
> The heart-ache and the thousand natural shocks
> That flesh is heir to, 'tis a consummation
> Devoutly to be wish'd. To die, — to sleep; —
> To sleep! perchance to dream! ay, there's the rub;
>
> . . . . . .
>
> Thus conscience does make cowards of us all;
> And thus the native hue of resolution
> Is sicklied o'er with the pale cast of thought;
> And enterprises of great pith and moment
> With this regard their currents turn awry,
> And lose the name of action.
>
> *Hamlet*, III. i.

Now, the act of mentally, silently, recalling all these accompanying thoughts, and so expanding the compact expression, enables one to put into the brief uttered words that significance which logically and rightfully belongs to them, without an affected or mechanical slowness. The slow rate becomes truly suggestive and economical.

See examples of this in Psalm cxxxix. Here we have fine cases both of the anticipative and of the conclusive or retrospective expansion. The first verse of the Psalm evidently implies the thoughts which are expanded in the following five verses: —

1. O Lord, thou hast searched me, and known me.
2. Thou knowest my downsitting and mine uprising ; thou understandest my thought afar off.
3. Thou compassest my path and my lying down, and art acquainted with all my ways.
4. For there is not a word in my tongue, but, lo, O Lord, thou knowest it altogether.
5. Thou hast beset me behind and before, and laid thine hand upon me.
6. Such knowledge is too wonderful for me ; it is high, I cannot attain unto it.

Now observe the retrospective expansion in the last two verses of this Psalm : —

23. Search me, O God, and know my heart : try me, and know my thoughts.
24. And see if there be any wicked way in me, and lead me in the way everlasting.

During the utterance of these closing words, the intelligent, genuine reader must have in his mind some such reflective expansion of the thought as this, Thou Omniscient, Omnipresent One, who takest account of my every act, and notest every purpose and imagination of this heart, — thy marvelous creation, — thou knowest that, while I sincerely hate all evil ways, I may myself be false and erring. Oh, seek out the lurking sin within me, bring it plainly before me, let me forsake it, and go with thee in ways of safety, peace, and life forevermore !

This is called an expansive paraphrase, because it really does expand or unfold more fully the meaning which is condensed into the words. Its vocal symbol will consist in a slow rate, with pauses well marked, but not abrupt; and full quantity, which will be saved from becoming mere prolongation of sound by the subtle, sympathetic,

suggestive quality imparted by the reflections and comments that momentarily fill the mind.

Take these two lines from Longfellow's *Hiawatha*: —

"O the long and dreary Winter!" Paraphrase objectively.
"O the cold and cruel Winter!" Paraphrase subjectively.

In such cases a sensitive prolongation of the words will be indispensable to the full utterance. [NOTE 2.]

Elliptical or Parenthetical Paraphrasing. — This differs from the expansive in that it supplies suggested and related matter connected with the text, rather than unfolds ideas plainly enwrapped in it. Expansion unfolds what is infolded. It spreads out what is compact or condensed, but what is really contained in the passage. Ellipsis, on the other hand, suggests what may be received with the thought. It verges more upon the mood of discrimination. Its vocal expression will employ the rhetorical pause, rather than grammatical pause and quantity. With the pause there will also be some suggestive inflection, or intonation. This will be plainer after the study of discrimination, but must be somewhat anticipated here.

Take these sentences from Blaine's *Eulogy of Garfield*, and expand them elliptically: —

"Not alone for the one short moment in which, stunned and dazed, he could give up life, hardly aware of its relinquishment, but through days of deadly languor, through weeks of agony, that was not less agony because silently borne, with clear sight and calm courage, he looked into his open grave.

. . . . . .

"Gently, silently, the love of a great nation bore the pale sufferer to the longed-for healing of the sea, to live or to die, as God should will, within sight of its heaving billows, within sound of its mani-

fold voices. With wan, fevered face tenderly lifted to the cooling breeze, he looked out wistfully upon the ocean's changing wonders; on its far sails, whitening in the morning light; on its restless waves, rolling shoreward to break and die beneath the noonday sun; on the red clouds of evening arching low to the horizon; on the serene and shining pathway to the stars. Let us think that his dying eyes read a mystic meaning which only the rapt and parting soul may know. Let us believe that in the silence of the receding world he heard the great waves breaking on a further shore, and felt already upon his wasted brow the breath of the eternal morning."

Condensative Paraphrasing. — In this the purpose is the opposite of that in expansive paraphrasing. The design here is to abridge the expression for the purpose of grasping its salient points. This prevents the attention from being scattered by the great number of words, or of subordinate clauses, often necessary to the full writing of the thought. The condensing may be done either by sifting out a few of the words employed by the author, or by substituting some briefer expression equivalent in sense. Short and simple examples of this would be such cases as the following, John ix. 14: "Now it was the sabbath day when Jesus made the clay, and opened his eyes." Here the words "made the clay, and opened his eyes" are simply equivalent to; did this; the thing done being explicitly stated before. So in the twenty-fourth verse of the same chapter: "So they called a second time the man that was blind, and said unto him, Give glory to God: we know that this man is a sinner." The words "the man that was blind" are equivalent to; him.

In the second chapter of Romans, verses 2–16 will be more intelligently read by first condensing the whole thought into a brief sentence or two, thus, Canst thou

justify thyself before God, who will at last award to every man his true deserts?

Now, it is not at all meant that this condensative paraphrasing should antagonize the idea of the expansive; the two are complemental parts of the same process. By as much as the brief, condensed expression enables one better to grasp the thought as a whole, by so much is he the better prepared to expand without losing the unity of the thought.

Take this passage from *Julius Cæsar*: —

> I know that virtue to be in you, Brutus,
> As well as I do know your outward favor.
> Well, honor is the subject of my story.
> I cannot tell what you and other men
> Think of this life; but, for my single self,
> I had as lief not be as live to be
> In awe of such a thing as I myself.
> I was born free as Cæsar; so were you:
> We both have fed as well; and we can both
> Endure the winter's cold as well as he:
>
> . . . . . .
>
> And this man
> Is now become a god; and Cassius is
> A wretched creature, and must bend his body,
> If Cæsar carelessly but nod on him.
>
> . . . . . .
>
> Ye gods, it doth amaze me,
> A man of such a feeble temper should
> So get the start of the majestic world,
> And bear the palm alone.
>
> *Julius Cæsar*, I. ii.

The speech as a whole may be better understood by first condensing its principal thought into some single sentence, as, Is it not absurd that so weak a man as Cæsar should lord it over you and me? This will leave the

mind at liberty to notice every suggested idea in the full mental amplification, without losing sight of the central purpose for which Cassius speaks.

At this point the student should practice for several lessons making condensative paraphrases of strong passages. Take, for example, scenes from Shakespeare, and condense long speeches into a line or two. Take orations, essays, descriptions, criticisms, — in short, any good material used for ordinary literary or rhetorical analysis, — and condense the thought of each paragraph into a single sentence. This condensative paraphrasing for vocal expression is the counterpart of the testing of rhetorical unity in the paragraph. The reduction to a single sentence should, however, not be a mere abstract of the thought as given, but should be the reader's measurement of the aim and purpose in that thought. For this purpose those selections will be the best which reveal something of the personality of the writer, and which contain a real human interest. No text-book will afford so many rich examples for this work as the Bible. Condense the paragraphs of the Sermon on the Mount, those of Luke xv., of John iii. and iv., of Rom. viii., of 1 Cor. xv., almost any of the Psalms, many passages in the Prophets, many in the narrative portions of the Old Testament.

Prosaic Paraphrasing. — In this, the purpose is to reduce poetry to prose as nearly equivalent in meaning as possible. It serves to correct the cantish, sing-song style so prevalent in the reading of poetry; and, deeper than this, to regain the impression, which the poetic form, especially in familiar selections, is likely somewhat to dull.

The student need not be disturbed by the fact that the

paraphrase will often be intrinsically inferior to the poetry. This temporary loss will be far more than balanced by the permanent gain realized by compelling one's mind to analyze the thought, and so to receive a fresher and more vivid impression.

The translation, here offered, of Tennyson's *Bugle Song* is one of a number of possible interpretations. It is helpful to the reader to adopt some definite, self-consistent interpretation that will open to his own mind the depth and beauty of the poem.

To assume to offer as an equivalent any paraphrase one might make, would of course be an affront, not only to the author, but, as well, to every appreciative reader; to prepare one's own mind more fully to express Tennyson's words, by thus first bringing them down to the reader's own level, is quite another thing.

"The splendor falls on castle-walls
And snowy summits old in story:
The long light shakes across the lakes,
And the wild cataract leaps in glory.
Blow, bugle, blow, set the wild echoes flying,
Blow, bugle; answer, echoes, dying, dying, dying.

O hark, O hear! how thin and clear,
And thinner, clearer, farther going!
O sweet and far from cliff and scar
The horns of Elfland faintly blowing!
Blow, let us hear the purple glens replying:
Blow, bugle; answer, echoes, dying, dying, dying.

O love, they die in yon rich sky,
They faint on hill or field or river;
Our echoes roll from soul to soul,
And grow forever and forever.
Blow, bugle, blow, set the wild echoes flying,
And answer, echoes, answer, dying, dying, dying."

The mellow, brilliant light now glorifies the turrets and arches of yon ancient fortress, and tints the historic peaks of the hoary mountains towering above us. The westering sun sends slanting rays, which shimmer on the water; and the free, glad stream, rejoicing in the fullness of its life, gives itself to its destined course with confident abandon, throwing out its glorious torrents resplendent in the smile of heaven. And while we gaze, hark to that floating strain of melody! Oh, let the bugle tones awake the echoes from hill and valley! Listen! how the sounds grow fainter, fainter, but still musical, and lingeringly sweet! Hark again! how thrillingly resonant, and yet how airy and dreamlike, as it seems to leave us, throwing back its soft "good-bye!" How transporting come those enchanting melodies, refined from all the noises of the earth below, and, like the airy peaks that buoyantly re-echo them, upraising fancy to ideal heights, where spirit dwells, unmixed with baser matter! Let these sprite voices once again remind us of that higher spirit-life whose peaks of pure affection reach, as these hill-tops do, far into heaven.

My love, these mellow sounds, and those rich colors in our sky, stay but a moment; we turn our ear to catch the last reverberation, and it sounds no more; we search the purpling sky for those bright tints we saw but now — they gleam no longer. Not like them is our love. It only swells the fuller, as chord awakens answering chord in our responsive souls. There is no tendency in love-tones to grow feeble, nor in love-lighted skies to pale and darken. The song of love is but enhanced with each reverberation, and so its volume and its sweetness shall increase to all eternity.

Then let the glad-voiced horn once more sound forth the notes that feebly tell our spirits' quivering, trembling, yet exultant joy; and as its tones, reflected, die away, let our souls repeat, yet once again, that truer spirit-song, whose echoes never cease. [NOTE 3.]

Conscious Intention and Instinctive Use. — A passage, or a form of words, long familiar to one, ceases to have for him the freshness of a lately discovered truth; the habit of freely paraphrasing necessitates that freshness and vividness of impression which is indispensable to a

genuine delivery. It forms that part of elocutionary training which is most closely connected with what we call the instinct for expression. When we speak of the expressional instinct or the logical instinct, the discriminative instinct or the imaginative instinct, we do not, of course, mean that man speaks blindly or unintentionally. Our human instincts are regulated by reason. To say that a man has done a thing unthinkingly is not to say that he has done it accidentally, or in accordance with no law. The purpose in all training for expression, as in every other department of education, is to subordinate automatic action to genuine purpose or intention. The fact that most of our daily acts are performed automatically simply emphasizes the truth that the human mind is capable of a great mastery over itself and the delicate machinery which it operates. Professor James says: —

> There is no material antagonism between instinct and reason.
>
> . . . . . .
>
> Though the animal richest in reason is also the animal richest in instinctive impulses too, he never seems the fatal automaton which a *merely* instinctive animal must be. — *Psychology, Briefer Course*, p. 398.

The end of expressional paraphrasing is, therefore, to bring to consciousness for a time those thought-processes which must be present in vivid, fresh, suggestive vocal interpretation. By making these thought-processes, temporarily, a matter of conscious attention, and even of minute analysis, we become able to regulate, diversify, and enrich the *instinct* for expression.

NOTES ON EXPRESSIONAL PARAPHRASING.

Note 1.

It is acknowledged scholarship to choose words definitely and purposely, even though such painstaking choice should retard, for the time, the spontaneous "flow" which should characterize good writing. Is it any less disciplinary or any less useful to choose the manner of uttering words? Not only is it true that "manner is matter;" it is also true that very often manner is much more important than matter; i.e., it makes much more difference how one speaks than what one speaks.

Note 2.

The following passage from Clay is a notable example of expansion on the ideas contained in "Lord and Savior," and "United States." What the orator here uttered in words might often, perhaps ordinarily, be held in thought, as a mental expansion, a subjective, inward comment, giving color and significance to the fewer words: —

"What appearance, sir, on the page of history, would a record like this make: 'In the month of January, in the year of our Lord and Savior, 1824, while all European Christendom beheld, with cold, unfeeling apathy, the unexampled wrongs and inexpressible misery of Christian Greece, a proposition was made in the Congress of the United States — almost the sole, the last, the greatest repository of human hope and human freedom, the representatives of a nation capable of bringing into the field a million of bayonets — while the free men of that nation were spontaneously expressing its deep-toned feeling, its fervent prayer, for Grecian success; while the whole continent was rising, by one simultaneous motion, solemnly and anxiously supplicating and invoking the aid of heaven to spare Greece, and to invigorate her arms; while temples and senate-houses were all resounding with one burst of generous sympathy; in the year of our Lord and Savior — that Savior alike of Christian Greece and of us — a proposition was offered in the American Congress to send a messenger to Greece to inquire into her state and condition, with expression of our good wishes and our sympathies, — and it was rejected!'"

Note 3.

The musical setting of a deep and beautiful thought affords an instance of expansive paraphrasing which may well illustrate the general principle. In this connection, indeed, it is something more than illustration; it is really a finer and more elaborated application of the same

principle. It is, moreover, a use of paraphrasing that appeals to the consciousness of most thoughtful people. We may legitimately borrow the suggestion from the twin art of musical expression. Let us take an example.

The Golden Legend, by Longfellow, affords a good case. It is a simple story in its plot.

A prince is stricken with a dread disease, which is pronounced "not to be cured, yet not incurable." . . .

> "The only remedy that remains,
> Is the blood that flows from a maiden's veins,
> Who of her own free will shall die,
> And give her life as the price of yours."

In a pious peasant's home in the forest, whither the prince has betaken himself to suffer in seclusion, is found a maiden so self-forgetful and so generous that she is willing to give her life for that of the prince.

Such is the prose of the pretty story; such is the bare situation, which is not even fact. And yet there is a fact, or rather a truth, in this; for self-denial, the willingness to die for others, is not a legend or a myth.

And so the poet, with a deeper insight than that of a mere story-teller, puts into Elsie's mouth that wondrous prayer, beginning: —

"My Redeemer and my Lord."

The poet has carried the germinal idea of self-denial through one stage of its development. It is now the office of the musician to carry forward the development through another stage.

Dudley Buck employed selections from this *Golden Legend* as the text of a cantata which is full of musical gems.

In this prayer of Elsie's, Buck discovered the separate yet blending moods of reverence, simplicity, humility, longing, and earnest entreaty. These moods or phases of the thought he has embodied in a beautiful tone-paraphrase, translating and amplifying Longfellow's thought in Elsie's prayer. The pleading is expressed in long, high notes with *crescendo* and *diminuendo*, and, usually, with descending cadence, the natural symbol of the soul's reach and aspiration. In shorter, broken phrases is expressed the eager, almost panting desire to be like Him who gave His life for all; while the allusion to His "bleeding wounds" is made in a changed theme, wherein the upper voices give a gently undulating melody, and an inner voice gives a trembling agitated motion

suggesting a quivering thrill, portraying the emotion of a soul deeply stirred by the pathos of the scene. The tenor in the accompaniment gives the effect of a tremulous feeling, showing intense agitation.

"Scourged and mocked and crucified"

is given by the hard and usually unmelodic interval of the augmented second, followed by a long, high note with a descending octave, — a wail of sympathetic anguish : —

"And in the grave hast thou been buried."

Two simple chords, — a hush; and the singer's voice descends in gentle, mellow cadence, the language of reverent pity.

Then comes, in another key, a simple, almost childlike melody accompanying the words: —

"If my feeble prayer can reach Thee."

This grows fuller, bolder, with the return of the pleading element, which culminates in the intense desire : —

"Let me, bleeding as thou bleedest,
Die, if dying I can give
Life to one who asks to live,
And more nearly, dying thus, resemble Thee."

With these last words the song subsides into a fully prepared, complete cadence, giving that sense of repose and satisfaction which portrays an earnest soul at perfect peace.

When one has absorbed the fuller expansion of the scene in Buck's setting of it, he sees no longer a sick prince and a sentimental girl. What if the story, but a myth at first, does lose its tragedy, and end in common love-tale fashion? It is not the fate of the girl Elsie that has grown upon you, but the sense of faith, humility, power, self-denial, strong spiritual aspiration, which are ever the veriest of all true things. It is this interior meaning which is brought out through the medium of tone. It is not too much to claim that an artistic literary rendition of Longfellow's lines might become possible through a mental absorption — a subjective expansion — quite similar to that given by the musical interpretation. The fact that the musical rendering is more definite and tangible makes it one of the most helpful means of realizing the essentially identical end in case of a vocal artist who attempts the equally subtle and practically more useful task of interpretation through speech.

The student will find illustrations of similar tone-paraphrasing in many songs, especially those of the romantic school. Good examples are: "The Two Grenadiers," by Schumann; "The Wanderer" and "The Linden Tree," by Schubert; "Bid me to Live," by Hatton; "A Name in the Sand," by Tours; "The Creole Lover's Song," by Buck; and very many cases of *recitative*, the form of musical composition in which song and speech come perhaps the nearest together.

CHAPTER III.

TYPES OF UTTERANCE.

Analysis. — Purpose is the basis of classification. The Formulative type is concerned with perception, and is manifested by composure and ease in action, and by the tone element of time. The Discriminative addresses the reasoning powers, showing relations of thought, and is revealed by antithetic gesture and by inflection. The Emotional addresses the sensibilities, and is manifested by sensitive changes in movement and tension, and by tone-color. The Volitional addresses the will, seeking to dominate, and is symbolized by force or pressure in the action and in the tone. Final purpose dominates the article as a whole; Special purpose, the paragraph or sentence. The Special determines the momentary utterance, but is influenced by the general. Sequence of dominant moods is usually observed in well-ordered speech, especially in oratory. The usual order is the same as here given, illustrated by Mark Antony's funeral oration.

As we have already seen, there are two departments in the study of vocal expression, the psychical and the physical. The logical order is, first, the thought viewed in the light of the purpose for which it is to be communicated; then, the means of accomplishing that purpose; the processes of thinking or conceiving first, afterward expression in tone and action.

Purpose is made the basis of classification, analysis, and practical study, because it is regarded as the regulating principle in all communication. By "type of utterance" is meant, on the part of the speaker, the purpose to pro-

duce a given effect in the mind of the listener. In the utterance itself it is that property which expresses this purpose. The special business of criticism upon delivery is to point out the agreement or disagreement between the thought as conceived and the thought as expressed.

CLASSIFICATION WITH REFERENCE TO PURPOSE IN UTTERANCE.

1. *The Formulative Type*, addressing the faculties of perception, and aiming primarily to present thought-units discretively, not in connections or relations.

Composure, ease, and firmness are the general properties of action expressing formulation. They express self-possession, with a readiness to open and unfold ideas. The gestures are less frequent, less varied, less intense, than in other types of utterance. Gestures most natural for this type are those which indicate, open, reveal, present. They are unimpassioned, simple, and small. In the limited use of gesture which is appropriate to the formulative type, the position of the body becomes specially important. This should, as a rule, be reposeful, or moderately animated.

The tone element which is the special symbol of formulation is Time, measured both in rate of movement and in the grouping of elements.

2. *The Discriminative Type*, addressing the reasoning powers, and aiming to show relations of thought. This type deals with parts, as formulation deals with wholes.

Discriminative gesture usually consists in opposition or contrast of movement. This is the natural symbol of antithesis, which underlies most discriminative utterance.

Gestures of discrimination are likely to include indication, detection, and especially contrasted affirmation and negation.

The tone symbol is Pitch, in the form of inflection.

3. *The Emotional Type*, addressing the sensibilities, and seeking to excite feeling. The bodily expression of emotion is both too broad and too subtle to be given in any single term. It consists generally in changes of posture, and in special positions of the different parts of the body, especially of the face, shoulders, and hands. It reveals itself also through changes of tension, or degrees of contraction, in the muscles concerned in the expression. Definite attitudes, such as animation, antagonism, and recoil, in varying degrees, are often effective elements in the expression of emotion; so are such gestures as those of caressing, assailing, rejecting.

The vocal exponent of this type is Quality, or "color" of tone, which results from the general conditions indicated above.

4. *The Volitional Type*, addressing the will, and attempting to persuade or dominate. Volition is expressed through gesture by directness, strength, and rapidity of action, always proportional to the degree of energy as required by the thought and indicated by the voice.

General force, or that which applies to the thought as a whole, is expressed more by strength of posture and carriage of head and chest; stress, or the more particular application of energy, is shown more by specific gesticulation. Gestures of affirmation will prevail.

Vocally, volition is indicated by the element of Force, or pressure, in the tone.

Different purposes will often mingle at the same in-

stant; and the ground purpose may change sometimes with great rapidity. But however frequent the changes, or however complex the motive may be at any instant, there must be in rational thought at every moment some predominant purpose. This the intelligent speaker always knows in the case of his own thought. And to discover it in the case of quoted or written thought is the business of the intelligent and sympathetic reader.

Final and Immediate Purposes as Governing Analysis. — In determining these types it is often necessary to consider their extent. In this view purpose may appear as final or immediate.

1. The general, or final, purpose is that which dominates the article as a whole.

2. The special, or momentary, purpose is that which measures the direct and immediate motive in separate portions, as paragraphs or sentences taken by themselves. The momentary will usually be decided in the light of the final, which must be determined first.

The immediate purpose, as modified by the final, governs the utterance at each point, because the present effect upon the hearer is to be produced by directly addressing at each moment one faculty or another.

The habit of determining the purposes, both in their types and in their extent, is of the first importance in the study of Expression. This analytic process, if continued until the mind works with some freedom and spontaneity, will effectually prevent imitation, and will do much to secure individuality and genuineness in interpretation.

Sequence of Dominant Moods. — Orderly thinking will usually manifest itself in a logical sequence of dominant purposes. The most natural order, especially in oratory,

is: first, presentation of facts and truths; next, discernment of relations, reasoning on the thoughts presented; then, excitation of feeling by presenting facts and proofs in their emotional bearings; lastly, the focalizing of thought and feeling upon some practical end, reaching the climax of soul-action in volition.

Take, for example, Mark Antony's funeral oration over the body of Cæsar. Consider all the circumstances, and see the need of these different elements at different stages of the address. At first he must simply state to the excited populace the reasons for his appearing before them, mentioning his personal relation to the dead man, without any excitation of passion in the crowd. It is plain, simple statement of facts. This is the type of Formulation.

Soon, however, he finds it necessary to present ideas in distinct relations, in the discussion of Cæsar's alleged "ambition." This is done so adroitly that you scarcely see at first the entrance of another motive or purpose, but soon you discover momentary predominance of Discrimination.

When he appeals to the popular love for Cæsar, it is with evident intent to affect their feelings. Hence we merge into the Emotional type, the immediate momentary purpose being to manifest his own feeling (by pretending to conceal it), and to awaken similar emotion in his auditors.

But the orator has not finished yet. Facts, relations of facts and truths, even deep feeling, do not exist for themselves, but for some ultimate use to be made of them. There is something to be done. The will must be aroused and guided, either directly or indirectly. This evident intent to move the audience to some voluntary attitude

or outward action characterizes and names the Volitional type.

Thus Antony, by addressing in turn every faculty of his hearers, has accomplished the greatest feat possible to mortals, the moving of an antagonistic will. He has shown himself an orator.

But it is not alone in what is technically called oratory that the skillful use of these types of utterances may be discerned. Essays, letters, any form of communication, may embody them.

An analysis of the fifteenth chapter of First Corinthians will reveal similar progression of thought through these different types, demanding in turn the varying properties of utterance. Verses 1–11 are predominantly formulative; verses 12–23 partake more of discrimination, giving relations of ideas; the same will be found to predominate in verses 35–49; emotion appears as the leading characteristic in such passages as verses 55–57; while the closing verse of the chapter is plainly volitional, being designed to bear upon the will, and to move to definite action.

The simple types must be studied separately before their combinations can be definitely or rightly considered. The student needs to practice for some time on this broader analysis by types before taking up the study of different types in detail. This earlier stage of the work corresponds to outlining in written rhetoric.

Decide as to type of utterance in the following passages: —

1. *General.* 2 Sam. xii. 1–14; 1 Kings xi. 9–10, 22, 29–43; Job xxxiii.; Ps. xc.; Isa. xi.; Matt. v–vii., xiii., xxv.; Luke xv.–xvi.; John vi., viii., x.; Acts vii.; Rom. viii.; 2 Cor. xii.; Eph. i.–vi.; Heb. i.–xii.

2. *Special.* 2 Sam. xii. 1-4; 1 Kings ii. 9-10, 22, 29; Job xxxiii. 6-7, 15-17, 31, 33; Amos vii. 1, 14-16; Luke xvi. 13; John viii. 21-22; John ix. (in detail by verses); Acts vii. 51-53; 1 Cor. xv. (by paragraphs); Col. iii. (by paragraphs); 2 Cor. xii. 8-9; Eph. iv. 9-10; Phil. iv. 7.

These are only ordinary suggestive examples. Add chapters, or even whole books, of the Bible for analysis as to the general types of utterance. Abundance of examples illustrating the special will be found incidentally.

CHAPTER IV.

CASES OF FORMULATION.

Analysis. — Introduction is designed to prepare. The Explanatory starts *de novo*. The Adaptive recognizes the situation. The Conciliatory induces genial or companionable feeling. The Incentive awakens the attention and impresses with the importance of the thought to follow. Movement in introductory matter is medium tending toward slow. Propositional matter presents principles or truths. Formal proposition is the simplest, most like introduction. It is open, steady, moderately full and slow. Definitive partakes of Discrimination, defining, particularizing. It is thinner and sharper. Weighty is comprehensive, logically connected, conclusive. This is fuller, deeper, larger. Expansive paraphrase helps in apprehension and presentation. Transition connects foregoing with following. It has lighter tone and more rapid movement, with change of body in earlier part, growing stable as the transition merges into the following proposition.

I. INTRODUCTION.

Preparation is the general purpose in all forms of introduction. As preparatory, the introductory sentence or passage serves to place before the mind some fact or truth which is to be received as a basis or as a point of departure for other thoughts that are to follow. The strictly introductory element is, thus, matter of perception, and belongs distinctively to the formulative type of utterance. Various kinds of introductory matter will, however, be found to differ from each other in their secondary, or

modifying, elements. We shall thus find our special types of introduction classified according to the differences in secondary purpose, and corresponding to the four general types of utterance.

1. **Explanatory Introduction** is the purest type; since it is usually nothing but a placing before the listener of simple fact in anticipation of some further use to be made of such matter, or of related thoughts to which this may lead. The purely formulative nature of such introductory matter is seen in the fact that it appeals to nothing but the intelligence.

Examples. — It sometimes happens on certain coasts of Brittany or Scotland, that a man — traveler or fisherman — walking on the beach at low tide, far from the bank, suddenly notices that for several minutes he has been walking with some difficulty. The strand beneath his feet is like pitch; his soles stick to it: it is sand no longer, it is glue. The beach is perfectly dry; but at every step he takes, as soon as he lifts his foot, the print which it leaves fills with water. — HUGO.

John Maynard was well known in the lake district as a God-fearing, honest, and intelligent pilot. He was pilot on a steamboat from Detroit to Buffalo. One summer afternoon — at that time those steamers seldom carried boats — smoke was seen ascending from below. — GOUGH.

2. **Adaptive Introduction** naturally employs some discrimination, since comparison is almost necessarily prominent in adaptation. Yet this discriminative element is plainly subservient to the formulative purpose of calling attention to the thing to be said or done.

Example. — *Fellow-Citizens:* It is no ordinary cause that has brought together this vast assemblage. We have met, not to prepare ourselves for political contests; we have met, not to celebrate

the achievements of those gallant men who have planted our victorious standards in the heart of an enemy's country; we have assembled, not to respond to shouts of triumph from the West; but to answer the cry of want and suffering which comes from the East. — PRENTISS.

3. **Conciliatory Introduction** will be tinged with emotion; yet, as an introduction, its main purpose is to present considerations to the understanding. It is, therefore, truly formulative.

Examples. — Against the prisoner at the bar, as an individual, I cannot have the slightest prejudice; I would not do him the smallest injury or injustice. — WEBSTER.

I think myself happy, king Agrippa, that I am to make my defense before thee this day touching all the things whereof I am accused by the Jews: especially because thou art expert in all customs and questions which are among the Jews; wherefore I beseech thee to hear me patiently. — *Acts* xxvi. 2, 3:

See also *Julius Cæsar*, III. ii.; Acts xvii. 22 and xxiv. 2.

4. **Incentive Introduction** is designed to move the will, but this is subordinate to the deliberative purpose of gaining the attention. Otherwise it is not truly introductory.

Examples. — This, my lords, is a perilous and tremendous moment. — CHATHAM.

Soldiers, if I were leading into battle the army which I had in Gaul, I should have had no need to address you; for what encouragement would be needed by those horsemen who had so gloriously conquered the enemy's cavalry on the Rhone, or by those legions with whom I pursued these very enemies and in their retreat and refusal of battle received their confession of defeat?

Now, since that army, enrolled for the province of Spain, is waging war by my direction under the command of my brother Cnæus Scipio in that land where the Senate and Roman people wished it to fight, and since — that you might have a consul as your leader against Hannibal and the Carthaginians — I have voluntarily offered

myself for this conflict, the new general must say a few words to his new soldiers. — SCIPIO *to the Romans.*

Medium Movement is usually required in introductory matter. It tends to be slow rather than fast, because the thought is presumably new, not apprehended. The attitude is usually that of "repose;" action, slight, — little or no gesture. Exception is, of course, made in the last type, the incentive, where considerable energy of action may appear.

II. PROPOSITION.

Propositional Matter is whatever lays down or places before the mind that which has some weight in itself. It differs from introduction in that introduction leads to something following, while proposition is the thing to which the thought has been led. There is an element of finality in it — a settled, substantial character not found in any other form of deliberation. It appeals to the intelligence with the greatest force. It typically presents a principle to be discussed or a truth to be received. It includes: —

1. *Formal Proposition*, giving the purest type of formulation. This lies nearest to introduction. Its pure type is the statement of a subject to be discussed. It is well illustrated by the simple "revealing" gesture. Its tone is open, steady, moderately full and slow.

Examples. — "The principle involved is that of individual liberty."

"A straight line cannot meet the circumference in more than two points."

"The principle of free governments adheres to the American soil."

"Our history hitherto proves that the popular form of government is practicable."

2. *Definitive Propositional Matter* is perceptibly tinged with Discrimination. It is separative, indicative, specifying, particularizing, or amplifying, and is illustrated by gestures that "define" or "indicate," rather than "reveal." Its tone, likewise, is thinner and more pointed than that of formal proposition.

Example. — "Rhythm must be distinguished from meter."

3. *Logically Connected, Weighty, or Conclusive Thought.* This class may be divided thus: —

(*a*) Comprehensive or generalized thought, characterized by breadth, fullness, a large suggestiveness.

Example. — "What, then, is the true and peculiar principle of the American Revolution, and of the systems of government which it has confirmed and established?"

(*b*) Logically connected thought, blending the elements of transition, definition, and weight. Its pure type is found in a chain of reasoning.

Example. — It need not surprise us, that, under circumstances less auspicious, political revolutions elsewhere, even when well intended, have terminated differently. It is, indeed, a great achievement, it is the master-work of the world, to establish governments entirely popular on lasting foundations; nor is it easy, indeed, to introduce the popular principle at all into governments to which it has been altogether a stranger. It cannot be doubted, however, that Europe has come out of the contest in which she has been so long engaged, with greatly superior knowledge, and, in many respects, in a highly improved condition. Whatever benefit has been acquired is likely to be retained, for it consists mainly in the acquisition of more enlightened ideas. And although kingdoms and provinces may be wrested from the hands that hold them, in the same manner they were obtained; although ordinary and vulgar power may, in human affairs, be lost as it has been won; yet it is the glorious prerogative of the empire of knowledge, that what it gains it never loses. On

the contrary, it increases by the multiple of its own power; all its ends become means; all its attainments, helps to new conquests. Its whole abundant harvest is but so much seed wheat, and nothing has limited, and nothing can limit, the amount of ultimate product. — WEBSTER.

(*c*) Conclusive or summarizing thought.

Example. — Thus the great principle of your Revolutionary fathers, and of your Pilgrim sires, was the rule of his life — the love of liberty protected by law. — EVERETT *on Lafayette.*

This type (3) is colored with emotion, or energy, or both. Its pantomimic representation is the attitude of force in repose, animation, or physical support, accompanied often by the double "revealing," the "affirming," or the "supporting" gesture.

Propositional matter requires slow movement to typify the graver importance and weight. The voice is the strongest, fullest, deepest, most suggestive of ellipsis, and of recapitulation, condensation, and hearty appreciation of the thought.

The vocal element of "quantity" — prolongation of sounds — is here of especial use.

Expansive Paraphrasing will be helpful in these different types of propositional matter, since they are in themselves condensative rather than amplifying.

III. TRANSITION.

In Transitional Matter is included whatever merely connects one division, paragraph, or sentence with another. Connecting the two thoughts between which it stands, it assumes at least one of them, usually the first, to be already in the mind. Hence more rapid movement and a

lighter tone will be allowable, especially in the first part of the transition. Toward its close the transitional passage will often merge into propositional, as it approaches newer or more important matter.

There will generally be a change in the attitude of the body, often in the position on the floor. This change typifies the transition in thought, and occurs during the transitional words.

The body in its position and movements should indicate the attitude of the mind and the progress of the thought.

NOTES ON CHAPTER IV.

CASES OF FORMULATION.

NOTE 1.

The student should analyze and classify many cases of Introduction, Proposition, and Transition. Abundant material may be found in classic and modern literature, especially in the works of the great orators. More important still is the noting of effects in actual speaking as heard by the student from platform, pulpit, bar, and, as well, in intelligent and purposeful conversation.

NOTE 2.

The following passages from the Bible are especially commended to theological students and ministers. They may, however, be used with equal profit by the general student.

1. INTRODUCTION. — Classify the following introductions according to the types described, and read aloud, noting the differences in tone required by the different types : —

Gen. i. 1-2, xviii. 1-3, xxiv. 35; Deut. i. 5-8, xxxi. 2, 14; Jud. viii. 2-3, ix. 7; 2 Sam. xii. 1, xiv. 5-7; Isa. i. 2, x. 5; Jer. xi. 1, 2; John i. 1-18, iii. 1-2, vi. 2-6, vi. 26; Acts i. 16, ii. 14, v. 35, vii. 2, x. 35, xiii. 16, xv. 7, 14, xvii. 22-23, xx. 18, xxi. 20-22, xxii. 1, xxiii. 1, 26-27, xxiv. 2, 10.

Classify the introductions to all the Epistles.

2. PROPOSITION. — Classify according to the types described, and read carefully : —

Matt. v. 2–11, x. 24, 37, xv. 11, xvi. 25, xix. 9; John i. 1, 6–7, 37, iii. 3, iv. 24, v. 25, 26, vi. 29, 35–40, viii. 12, ix. 31, x. 1; Acts ii. 29–36, iii. 22–25, v. 39, x. 34–35.

Find and classify the propositional matter in Rom. i.–x. and in Heb. i.–xi.

3. TRANSITIONS. — Note transitions between the propositional passages cited above, and read aloud, carefully observing changes in movement and in volume of tone.

CHAPTER V.

GROUPING.

Analysis. — Necessity of grouping to secure clearness of statement. Elements must be separated. The thought unit is not necessarily coincident with the grammatical unit. The test is in mind's reception. Different kinds of pauses, corresponding with kinds of groups, simple and complex. Hendiadys is important. Grammatical, elliptical, and prosodial pause. Euphonic groupings in prose give effects similar to meter in poetry.

Necessity of Grouping. — Clearness of statement is largely effected by the measurement of the words in phrases or groups. Every element in the sentence must be separated appreciably from the other elements, the length of pause being dependent on the length and importance of the elements.

"Element" here means a thought-unit. It may, or it may not, coincide with the grammatical unit. The test is found in the mind's reception of the ideas, images, thoughts, or inferences conveyed. What constitutes an element may often be determined by inquiring whether the thought is here presented for the first time or not. Matter that is repeated, resumptive, or easily taken for granted, will admit of much larger and freer groupings than that which is new or explanatory.

Principle of Grouping. — Grouping is effected by pauses or momentary cessations of sound between elements.

1. Elements that are simple, and placed close together, have the slightest pause separation.

2. Elements somewhat complex, or slightly separated in the structure, require somewhat greater pause.

3. Elements very complex, or widely separated in the sentence, must have longer pause.

Hyphens might be used to indicate that the words between which they are placed form together a single element, like a compound word.

Example. — "The wisdom of the advice he has given — 'Count-ten-before-venting-your-anger' — is most obvious."

Hendiadys is an important case. When several elements are joined together, the first point to be determined is whether each one is to be received as a separate item, or whether a single image or thought is to be conveyed through the combined terms. Thus: —

> "I should not see the sandy hour-glass run,
> But I should think of shallows and of flats."

Here "shallows and flats" probably constitute the double name of a single object.

"In the morning it flourisheth and groweth up [grows flourishingly]; in the evening it is cut down and withereth [dies]."

Kinds of Pauses. — 1. *Grammatical;* merely marking the grouping of words into constituent elements of the sentence. This is the most mechanical of all, being a mere cessation of speech.

2. *Rhetorical or Elliptic;* affording space for the more positive elements of expression to accomplish their work. These are suggestive pauses.

3. *Prosodial:* —

(*a*) The pause occurring between feet. These require, for the most part, suspension of the voice, a slight lingering on the last syllable of the poetic foot.

(*b*) The cæsural pause. This occurs at or near the middle of the line, between words. Sometimes it may come between the syllables of a poetic foot.

(*c*) The verse pause. This occurs at the end of the line. It is always to be observed, if the poetic form of the composition is to be expressed.

4. *Euphonic or Rhythmic Groupings in Prose.* These are semi-poetic. The same or similar elements of imagination, emotion, dignity, and nobility demand similar regularity of movement in poetic prose as in poetry itself.

Find and make examples of all kinds of pauses.

[*See*, also, NOTES on this chapter for illustrations.]

NOTES ON CHAPTER V.

ON GROUPING.

NOTE 1.

Grouping will be found to be affected, directly or indirectly, by nearly every principle of Rhetoric. The few cases given here are enough to show that punctuation depends on the logical grouping quite as much as grouping depends on the punctuation; and that the most solid basis for criticism of punctuation is just such analysis of the thought as is required for intelligent vocal interpretation.

Rewrite the following passage, dividing it into paragraphs, adding punctuation, and indicating the vocal grouping.

"Our opponents have charged us with being the promoters of a dangerous excitement they have the effrontery to say that I am the friend of public disorder I am one of the people surely if there be one thing in a

free country more clear than another it is that any one of the people may speak openly to the people if I speak to the people of their rights and indicate to them the way to secure them if I speak of their danger to monopolists of power am I not a wise counselor both to the people and to their rulers suppose I stood at the foot of Vesuvius or Ætna and seeing a hamlet or a homestead planted on its slope I said to the dwellers in that hamlet or in that homestead you see that vapor which ascends from the summit of the mountain that vapor may become a dense black smoke that will obscure the sky you see the trickling of lava from the crevices in the side of the mountain that trickling of lava may become a river of fire you hear that muttering in the bowels of the mountain that muttering may become a bellowing thunder the voice of a violent convulsion that may shake half a continent you know that at your feet is the grave of great cities for which there is no resurrection as histories tell us that dynasties and aristocracies have passed away and their names have been known no more forever if I say this to the dwellers upon the slope of the mountain and if there comes hereafter a catastrophe which makes the world to shudder am I responsible for that catastrophe I did not build the mountain or fill it with explosive materials I merely warned the men that were in danger so now it is not I who am stimulating men to the violent pursuit of their acknowledged constitutional rights the class which has hitherto ruled in this country has failed miserably it revels in power and wealth whilst at its feet a terrible peril for its future lies the multitude which it has neglected if a class has failed let us try the nation that is our faith that is our purpose that is our cry let us try the nation this it is which has called together these countless numbers of the people to demand a change and from these gatherings sublime in their vastness and their resolution I think I see as it were above the hilltops of time the glimmerings of the dawn of a better and a nobler day for the country and for the people that I love so well."

Let each student compose a passage, and another punctuate it.

NOTE 2.

The student should at this point practice, under competent guidance, Prosodial Groupings, taking especial pains to locate cæsura in long lines: —

(*a*) "Though the mills of God grind slowly, || yet they grind exceeding small,
Though with patience He stands waiting, || with exactness grinds He all;"

and to mark expressively the verse pause in the case of "run on lines:" —

(*b*) "And the stately ships go on
To their haven under the hill."

REMARKS: 1. It is not needful to make falling slide at verse pauses, nor to make an abrupt break. The verse can be marked by a slight prolongation, or suspension, of voice, as well as by an actual stop.

2. The musical element is the first thing in poetry. Otherwise the thought would have been expressed in prose.

3. The truly poetical reading of verse never necessarily interferes with intellectual rendering of the thought. The elements of inflection, stress, and quality have their full force, as in prose. Pauses are, for the most part, arranged for by the very structure of the poetry.

NOTE 3.

RHYTHMIC GROUPING IN PROSE.

Examples. — I appeal to you by the graves in which our common ancestors repose . . . . in many an ancient village church yard, where daisies grow on the turf-covered graves, and venerable yew trees cast over them their solemn shade. — HALL.

Loud shouts of rejoicing shall then be heard . . . . when the triumphs of a great enterprise usher in the day of the triumphs of the cross of Christ. — GOUGH.

A mighty cry of joy went forth through all the sky. — DICKENS.

REMARKS. — 1. Observance of this rhythmic element in reading will favorably react on diction. 2. Exaggerated dignity is never to be sought by this means. 3. "Sing-song," or scanning, is not to prevail. 4. Avoid too much prolongation and swell. 5. Evenness and dignity form the essence of this property.

NOTE 4.

Find cases of Hendiadys in the following passages. When possible translate the hendiadys into a single term: —

Gen. i. 2, ii. 24, xiv. 19, xxv. 34, xxviii. 12, xxxv. 11, xxxix. 20, xliii. 8, xlvi. 31; Ex. iv. 4, ix. 1; Lev. xi. 3; Num. xxii. 7, xxx. 15; Deut. xxxi. 1, xxxii. 44; Josh. vii. 2, xiii. 1; Judg. ix. 50, xv. 8; Ruth iii. 15; 1 Sam. vii. 6; 2 Sam. vi. 2; 1 Kings vii. 13; Ps. vii. 15, xl. 1, lv. 8, xc. 6; Jer. ii. 2, vi. 21; Mark iv. 27, v. 38, ix. 27, xi. 4; Luke v. 18, vii. 36, x. 25; John iv. 35, ix. 7, x. 12; Acts xiii. 16; 1 Cor. xv. 24.

Find other cases.

Examples of kinds of Pauses.

1. *Grammatical* Pause.

Gen. xxii. 3; Ex. xi. 6, xxxv. 22; Judg. xiii. 6; Ruth ii. 19; Isa. vi. 4, xxi. 13, xxv. 5, xxvii. 1, xxxiii. 21, xli. 7; Jer. xvii. 25, li. 24; Ezek. xl. 9; Hos. vii. 16; Amos iv. 6, v. 3, ix. 3, 15; Jonah ii. 2; Mic. iv. 4; Zeph.

iii. 12; Matt. ii. 19, x. 15, xii. 45, xxi. 23; Luke vi. 15, 22, viii. 5, 12, ix. 39; Acts v. 12, ix. 7; Rom. iv. 11-12, 1 Cor. x. 13, xv. 3; 2 Cor. iv. 2; Eph. iii. 16; Heb. v. 7, vii. 18-22.

2. *Rhetorical* or *Elliptical* Pause. Supply the Ellipses.

Gen. xxxvii. 31, xlv. 3; Ex. xxxii. 32; Judg. xi. 35; 1 Kings xviii. 21, xix. 4, 10; Esth. iv. 17; Ps. viii. 3-4; Eccl. xii. 8; Isa. i. 2, 24, viii. 19, x. 5, xliii. 1, lx. 2, lxvi. 1; Matt. xxiii. 38, xxvi. 38-39; John vii. 27, xi. 43; Rom. vii. 24 1 Cor. vi. 2-3, xii. 19, xv. 13; 2 Cor. xi. 1.

Find other examples.

NOTE 5.

Ministers and theological students will find many of the finest poetic examples in the language in any good hymn-book.

Cases of grouping for prose rhythm will be found in many passages of the Old Testament history, in the Psalms and Prophets, and not less in many emotional passages in the New Testament, particularly in the Epistles and the Revelation. A few cases may suffice for illustration. Note the semi-poetic grouping.

1 Chron. xxix. 11-19; Job xxxviii.; Ps. xc.-civ.; Isa. xl.; 1 Cor. xiii.; 1 Thess. iv. 13-18; Heb. xiii. 20-21; 1 John iii. 1, 2; Jude, 24, 25; Rev. iv. 10, 11, v. 11-14, vi. 10-17, xx. 11-15, xxii. 17-21.

CHAPTER VI.

DISCRIMINATION.

Analysis. — Discrimination compared with Formulation. It deals with relations of facts and truths. It is expressed by inflection, which is an intentional variation of tone during the utterance of an element. Completeness: Finality, conclusiveness, wide intervals. Momentary completeness, expressing importance of an idea or elliptical construction; small interval and pause. The Loose sentence is a typical case; Incompleteness: subordination a "matter of course," small intervals; Anticipation, a matter of curiosity; rising third. The Periodic sentence is a typical case.

Completeness and Incompleteness are best paraphrased by reconstruction: Implied forms of Incompleteness; Negative or non-affirmative statement, including concession, inability, unwillingness, triviality, obviousness, and anticipatory member of antithesis.

Implied negation is paraphrased by translating into grammatical negative. Doubt or uncertainty; expressed by the bodily attitude of hesitation and by suspended voice.

Doubt is paraphrased expansively by showing balancing motives: Interrogation, direct and literal, symbolized by a rising fifth; indirect or figurative, usually by a falling slide. Supplication, weakness looking up to strength, or fear to protecting power; shown by a sensitive voice and by a rising slide with slight swell. Cases of affectionate entreaty belong to supplication.

Assumption is really a negative element. Assertion produces distinctive emphasis in connected relations, and is shown by the Continuative falling slide. Assumption and Assertion are paraphrased by inversion. Complex relations; double motive, double motion. Comparison or contrast with affirmation shown by falling circumflex. Comparison or contrast with incompleteness, shown by wave. Affir-

mation with incompleteness, shown by rising circumflex. Complex Relations may be paraphrased by separating complex elements into their component parts.

DISCRIMINATION has much in common with formulation. Both are prevailingly intellective; both, therefore, naturally precede the emotional and volitional.

In practical analysis both are intimately connected, especially by the analogous and closely related elements of grouping and inflection; expressional grouping being the especial symbol of formulation, as inflection is of discrimination. Formulation and discrimination together give the outline of the thought, the facts, the truths, which must form the basis for all emotion and volition. The intellective element is to the imaginative, emotional, and volitional what form is to color in painting. Form is the chief requisite for expression; and all coloring that ignores the form, or is inconsistent with it, becomes not only expressionless, but disappointing and misleading.

Formulation deals properly with larger or smaller wholes; discrimination is concerned rather with the relations of parts.

Discrimination deals with the logical properties of the subject-matter; and the study of it is designed to develop logical properties of thinking as concerned in utterance.

Relations of facts and ideas are emphasized in discriminative utterance. Subjectively, then, this type of utterance indicates the speaker's purpose to cause the listener to discern such relations; objectively, it is that property in the utterance which serves to express them directly or by implication.

These relations are chiefly completeness or incompleteness of thought, comparison and contrast.

Inflection is the vocal means of expressing discrimination. Inflection may be defined as a variation in pitch occurring upon single words or phrases, and recognized by the ear as distinctive slides or circumflexes. Inflection is thus distinguished from melody, which belongs to sentences and paragraphs.

Inflection is an intentional variation of tone designed to call particular attention to the relation of the element on which it occurs.

After movement and grouping, treated under Formulation, the expressive factor of inflection is the most vital to the intellectual and logical properties of utterance.

I. COMPLETENESS AND INCOMPLETENESS OF THOUGHT.

These are the most logical and practical relations governing intonation.

1. **Completeness.** — This includes : —

(*a*) *Finality*, or the end of thought.

It gives more or less of *conclusive* force, gathering up, or summarizing, preceding facts or thoughts, and sometimes forming climax.

Example. — The party of Freedom will certainly prevail. It may be by entering into and possessing one of the old parties, filling it with its own strong life ; or it may be by drawing to itself the good and true from both who are unwilling to continue in a political combination when it ceases to represent their convictions ; but, in one way or the other, its ultimate triumph is sure. Of this let no man doubt. — SUMNER.

(*b*) *Momentary Completeness.* This applies to any clause, phrase, or even word, which has, for any reason, enough separate force to constitute, at the moment, an en-

tire thought, and to call for a separate affirmation of the mind. This may arise, —

(1) From its logical importance, requiring a strong affirmative emphasis.

(2) From an elliptical construction — one in which each part could be reasonably expanded into a complete proposition.

Example of (1) would be this sentence from Webster: —

"It comes, if it come at all, like the outbreaking of a fountain from the earth, or the bursting forth of volcanic fires, with spontaneous, original, native force."

Here the ideas of spontaneity, originality, nativeness, are each so important to the thought that the mind is called upon to make a separate affirmation upon each one.

Examples of (2) are found in some of the connected clauses in this passage from Byron's *Dream of Darkness.*

"I had a dream, which was not all a dream.
The bright sun was extinguished, and the stars
Did wander, darkling, in the eternal space,
Rayless and pathless, and the icy earth
Swung blind and blackening in the moonless air
Morn came and went — and came, and brought no day,
And men forgot their passions in the dread
Of this their desolation; and all hearts
Were chilled into a selfish prayer for light."

The "loose" sentence presents a typical case of momentary completeness, each added clause or element giving a separate, subjoined thought.

In the following cases the period mark inclosed in bracket, [.], indicates the place at which the sentence might close; and the words in parenthesis are those which might be supplied in constructing separate complete propositions. The reconstruction suggests the probable process of thought.

"The next day he voted for that repeal [.], and he would have spoken for it too [.], if an illness had not prevented it."

"The Englishman in America will feel that this is slavery — that it is *legal* slavery, will be no compensation, either to his feelings or his understanding."

The Englishman in America will feel that this is slavery [.]. (The mere fact) that it is *legal* slavery will (in his estimation) be no compensation (at all). (It will not be (in any degree) satisfactory) either to his feelings or his understanding.

Completeness is marked in the voice by a falling slide; that indicating finality usually descends at least a fifth (from *sol* down to *do*), and is preceded by a more or less distinct rising melody. This cadential melody may carry the voice so high in pitch that the falling slide will be as great as an octave. The indication of momentary completeness is also a falling slide, varying in extent from a third to a fifth, but not so marked as that of finality, and usually not preceded by any special rising melody.

In the following example note momentary completeness on "man," "woman," "child," and finality on the climacteric word "beast." Thus:—

They saw not one màn, not one wòman, not one chìld,

b
footed e
four a
one s
not t.

It is especially important to study the relation of momentary completeness in connection with dependent clauses. As a rule, a definitive clause does not stand in the relation of momentary completeness, but in that of

subordination or anticipation. A supplemental clause, on the other hand, is distinctively complete. This relation is not always shown, either by the punctuation, or by exact use of relative pronouns. In strictness, *who* and *which*, as already said, should always mark supplemental relations; *that*, definitive. Considerations of euphony, however, often overrule grammatical and rhetorical principles. The problem in regard to dependent clauses is; to decide whether the subordinate clause contains additional thought, or only modifying thought. The best practical test will be found in paraphrasing. If a dependent clause is truly definitive, it may be reduced to a brief element, — often to a single word, which may be incorporated in the first clause.

Example. — Lafayette was intrusted by Washington with all kinds of services . . . the laborious and complicated, which requires skill and patience; the perilous, that demanded nerve. — EVERETT.

In this example it is obvious that the clause introduced by "*which*" and the one beginning with "*that*" stand in precisely the same relation, the change being made for euphony. It is obvious also that both dependent clauses are supplemental rather than definitive. In both of these clauses, therefore, there is an added thought, and this gives the relation of momentary completeness at the words "complicated" and "perilous."

The ear, under the guidance of the logical and rhetorical insight, gives a much more sensitive and more accurate punctuation than can be indicated by printer's marks or grammarian's rules. Not the words, nor the grammatical elements, nor the customary and traditional rendering, determine grouping or inflection, but rather the speaker's immediate **purpose** at the moment of the utterance.

The principle of momentary completeness is strikingly exemplified in the case of a "division of the question" in parliamentary proceedings. Division is called for because each item is considered as separately important enough to demand the entire attention. The same is often true in the announcement of a proposition containing several different elements, or of a text of Scripture suggesting many separate thoughts.

2. **Grammatical and Formal Incompleteness.** — This includes the unfinished and the unassertive. The mind of the speaker is viewing the thought that is, for the moment, before his attention, either as obviously connected with something to follow, or as being incapable or unworthy of a full affirmative statement. Some obvious cases of incompleteness are the following: —

(*a*) *Subordination*, grammatical and rhetorical. When the subordinate element precedes the emphatic part, it is expressed by a slightly rising slide, usually about that of a musical second. For example: —

"I cannot, by the progress of the stars, give guess how near to day."
"It never rains but it pours; we got more than we asked."

This type of incompleteness covers many cases of mere enumeration, or of the most obvious pointing forward, or opening of ideas, in which the thought simply leads on to something that is to follow. Its vocal symbol is a rising slide, but only slightly rising, to point the attention onward rather than upward; just as the arrow-head or finger on a guide-board points the way. It is usually accompanied by a somewhat rapid, easy grouping, which indicates that there is nothing in the individual phrases or clauses to call your attention or delay your progress.

Rhetorical subordination has been partly anticipated in the previous chapter under groupings. It is that which is taken for granted, coming as a matter of course, something well understood.

The relation of subordination is not that of triviality, and need not produce an accelerated movement nor a much thinner tone. It should promote clearness of interpretation, and should secure a better rhythm, a gliding and connecting movement, which will allow the principal elements to stand out full and distinct.

Many clauses and elements that are really subordinate follow, rather than precede, the emphatic elements. These appended, or supplemental, subordinate elements will not usually take rising slides. Often they will have no distinct slides of their own; but will be attracted into the general melody of the sentence, which will be determined by the emphatic parts.

Paraphrase will often reveal the subordination, and indicate the proper inflection.

(*b*) *Anticipation*, or Condition; different from subordination by giving a somewhat more distinct and definite preparation.

Anticipation implies more of animation, or possibly even of eagerness. Subordinate thought is a matter of course; anticipative thought is a matter of curiosity. For example: —

"But that ye may know that the Son of man hath power on earth to forgive sins, I say unto thee, Arise, take up thy bed, and go unto thy house."

"I hold that he who humbly tries
To find wherein his duty lies,

> And finding, does the same, and bears
> Its burdens lightly, and its cares,
> Is nobler, in his low estate,
> Than crowned king or potentate."

Most "periodic" sentences employ this form of incompleteness, which gives them their character of "suspense."

> "If you are apprehensive that the concession recommended to you, though proper, should be a means of drawing on you further but unreasonable claims, — why then employ your force in supporting that reasonable conception against those unreasonable demands."

This relation of anticipation is expressed by a somewhat sharper rising slide than that which marks subordination. Anticipation usually employs the rising third.

Paraphrase. — Anticipation, when obscure, can usually be made to appear in paraphrase by translating verbs into participles, putting apparently independent clauses into plainly dependent relations, using more subordinate connectives, or changing the punctuation; e. g., Arising — take up thy bed; or, Arising and taking up thy bed — go unto thy house; or, Arise. Taking up thy bed, go unto thy house. Either is a possible interpretation of the sentence.

Whether the items in a series are to be viewed in relation of subordination or anticipation, or in that of completeness, will often be well tested by the reader's asking himself this question: Do I, in beginning the series, look forward to the end, and do I think of each one of these items in its relation to the others; or, does each one come separately, receive my attention, and then drop from notice?

In paraphrasing for discrimination, one of the most im-

portant devices will be that reconstruction and amplification of the text which will reveal and justify the relation we have called "momentary completeness." The reason for this is found chiefly in the fact that the prevailing tendency, brought largely from the primary school, is to "keep the voice up till you come to a period." But nothing can be more obvious than that many phrases and clauses marked only by a comma, and frequently by no punctuation whatever, are still momentarily complete.

Authors differ greatly in the matter of punctuation. Victor Hugo, for example, inclines to punctuate largely with periods, thus announcing to the reader the separateness and completeness of each element in the thought. Notice this paragraph: —

"He sinks in two or three inches. Decidedly he is not on the right road; he stops to take his bearings; now he looks at his feet. They have disappeared. The sand covers them. He draws them out of the sand; he will retrace his steps. He turns back, he sinks in deeper. The sand comes up to his ankles; he pulls himself out and throws himself to the left — the sand half-leg deep. He throws himself to the right; the sand comes up to his shins.

. . . . . .

His forehead decreases, a little hair flutters above the sand; a hand comes to the surface of the beach, moves and shakes, disappears. It is the earth-drowning man. The earth filled with the ocean becomes a trap. It presents itself like a plain, and opens like a wave."

Now contrast with this a not dissimilar passage by Dickens: —

"I wrapped myself in my clothes as quickly as I could, and ran into the street, where numbers of people were before me, all running in one direction, — to the beach. I ran the same way, outstripping a good many, and soon came facing the wild sea. Every appearance

it had before presented bore the expression of being *swelled;* and the height to which the breakers rose, and bore one another down, and rolled in, in interminable hosts, was most appalling." . . .

A comparison of these two passages shows that the punctuation is neither definite nor quite self-consistent in either case. The final decision as to what constitutes a complete or incomplete element in the thought, must, after all, be made by the reader.

Study this passage from Charles Sprague, on the American Indian: —

"As a race they have withered from the land. Their arrows are broken, their springs have dried up, their cabins are in the dust. Their council-fire has long since gone out on the shore, and their war-cry is fast fading to the untrodden West."

Each item amplifying the idea that the race has died out might be a complete sentence, or even a paragraph. It is evident that if the clauses marked by the commas were read as incomplete, much of the force would be lost. Their completeness may appear thus: —

Their arrows, the weapons with which they defended themselves, and the means by which they procured their livelihood in their native forests, lie scattered and broken. The native springs, at which they quenched their thirst, have been exposed by the woodman's ax, and their sources have been dried up. You may search for their council-fires. You will not find one upon any shore. You may listen for their war-cry. Its wild sound echoes no more.

Poetry has perhaps more cases of momentary completeness; and here the danger of obscuring the sense by failing to observe relations of completeness and incompleteness is vastly greater, because the rhythmic force of the verse is likely to carry the mind over many compact

expressions. Observe this relation in the following from *The Launching of the Ship*, by Longfellow: —

> "We know what master laid thy keel,
> What workmen wrought thy ribs of steel,
> Who made each mast, and sail, and rope,
> What anvils rang, what hammers beat,
> In what a forge and what a heat
> Were shaped the anchors of thy hope!"

Here we have nothing but the comma, and sometimes not even that, to separate elements which are momentarily complete. To express this momentary completeness the passage might be paraphrased somewhat as follows: —

We are well assured of the masterly architecture which has planned thy structure. We know well what diligent and capable hands have fashioned together the different parts of thy wondrous mechanism. We know what minute attention has been given to every mast. The overseeing eye has not failed to note the shape and strength of each separate sail. Minute inspection has been given to the strength of every rope. In our imagination we hear the ringing of the anvil. As we listen, we catch the beat of the hammer; we feel the fervid flame in the forge. We know that all these forces were combined to give thee thy perfected shape.

Incompleteness, on the other hand, may often be employed, even when we have full punctuation, with comma, semi-colon, or period; as in these sentences: —

"Mahomet still lives in his piratical and disastrous influence in the East; Napoleon still is France, and France is almost Napoleon; Martin Luther's dead dust sleeps at Wittenberg, but Martin Luther's accents still ring through the churches of Christendom; Shakespeare, Byron, and Milton all live in their influence for good or evil. The apostle from his chair, the minister from his pulpit, the martyr from his flaming shroud, the statesman from his cabinet, the soldier in the field, the sailor on the deck, who all have passed away to

their graves, still live in the practical deeds that they did, in the lives they lived, and in the powerful lessons that they left behind them."

Now rearrange this paragraph. See whether the thought might not be expressed as justly, or even more so, by changing the punctuation, and readjusting relations of completeness and incompleteness.

3. **Indirect and Inferential Forms of Incompleteness.**

(*a*) *Negative or Non-Affirmative Statement.*

This is the introductory dismissal of a thought, as being apart from the present purpose; it is the exclusion or removal of unnecessary or irrelevant matter — a clearing of the ground for something positive, which is to be added, or which is implied. It is not the assertion or the maintenance of a denial, as the arguing of the "negative" side in a debate.

Particular cases are —

Negative Statement.		*Positive Statement.*
1. Concession,	*vs.*	Affirmation.
2. Inability to assert,	*vs.*	Knowledge or Conviction.
3. Unwillingness to assert, ("non-committal" attitude),	*vs.*	Desire to state, (self-declaration).
4. Sense of Triviality,	*vs.*	Sense of Seriousness or Importance.
5. Obviousness or Familiarity in thought,	*vs.*	Indication of that which is New or Unrecognized in the thought or in its application.
6. The Anticipatory or Negative member of an Antithesis,	*vs.*	The Conclusive or Positive member of an Antithesis.

Examples. — There are other methods; I do not claim that this is the only one.

No, of course no one believes that.

"It was not Moses that gave you the bread out of heaven, but my Father giveth you the true bread out of heaven."

"I know that he shall rise again in the resurrection at the last day."

By a natural paradox this rhetorical negation may become the strongest kind of affirmation; as, —

"We know that this is our son."

Here the parents of the blind man consider the fact of his relation to them as so indisputable that it is not worth their while to make an affirmation concerning it; so do the neighbors, who said, "This is he." But when his identity had been disputed by some of the bystanders, it then became necessary to make an affirmation, and so the man himself declares, with falling slide, "I *ám* he." — *John* ix. 9, 20.

The vocal symbol of this negative relation is a rising slide, of about a fourth; the more serious negation is somewhat prolonged, and the more trivial is given with a quicker, lighter toss. The interval is in either case essentially the same.

Paraphrase to Reveal Negation. — A thought that is essentially negative, but formally or grammatically positive, can almost always be translated into a sentence that is technically, or grammatically, negative; thus: —

"I grant that there is some truth in that" = I do not deny that.

"I know that he shall rise in the resurrection" = I am not doubting the fact of the resurrection.

"We know that this is our son" = We could not, of course, mistake our own son.

(*b*) *Doubt.* This includes hesitation, uncertainty, any degree of bewilderment or confusion; and represents the

mind as attempting to balance or decide between ideas. For example: —

I may find it necessary. —
You do not really think it possible. —
I believe I mailed that letter — on Saturday. —
If thou consider rightly of the matter — Cæsar hath had great wrong. —

The bodily attitude of "hesitation" is the natural pantomimic expression of doubt.

The vocal symbol of doubt or uncertainty is a suspension of voice, rather than a distinct rising slide, though there may be a slight tendency upward. It typifies the mind held in suspense or abeyance.

Expansive Paraphrasing best reveals doubt, hesitation, or uncertainty, when obscure. This will put into words the hidden thoughts that give this color to the utterance. Thus, when you say, "I may find it necessary," fill out somewhat like this: I wish I could see some other way — my personal feeling holds me back — but duty seems to move me to it — but — not decisively — as yet — let me reflect — etc. The substance of the mood is a nearly equal drawing in opposite directions, leaving the mind for the time quite balanced between them.

(*c*) *Interrogation*, *Direct*, answerable by "yes" or "no."

The mind is pictured as unformed in reference to the main thought, either confessing or professing ignorance, and as looking up to superior intelligence for the anticipated information. This is emptiness or incompleteness. For example: —

Is this your *són*? Did he say *nó*?

The natural symbol in this direct and literal interrogation is a rising slide, almost invariably of a fifth.

Rhetorical or figurative interrogation usually has the purpose of a strengthened affirmation. This purpose may be effected either by obviously asserting in tone what is asked in words, or by pretending ignorance in regard to that which is well known. The latter expects a needless answer, the former only demands the attention; the latter employs a rising slide, like a real question; the former, a falling slide, like an ordinary assertion, or stronger. For example: —

Do you deny this?

This may convey either of two purposes: —

(1) Really or apparently to gain information. It will then be expressed by a rising slide.

(2) Strongly to assert the opposite of that expressed in the question: That is; you do not, cannot deny it. This, of course, will be given with a positive falling slide.

The intonation will depend on whether the speaker wishes — or judges it best — to assume the attitude of demanding, challenging, dominating; or that of leading the interlocutor to state for himself the fact or truth to be impressed upon him.

"Shall not the Judge of all the earth do right?"
"Had you rather Cæsar were living, and die all slaves?"

These are figurative interrogations, but their strongly discriminative and conversational character seems to give them the tone of literal questions. Strong emotion and energy tend to use falling slides in interrogation.

Paraphrase. — In literary interpretation, as in conversa-

tion, it is often a delicate and most important task to decide whether the interrogative phraseology really conveys the purpose of a literal question, i. e., to gain information, or of a figurative, to assert or challenge. The real intent may best be realized by restating, especially by changing to declarative form; thus: —

Who does not know this = Every one knows it. Do you not see that it is true = You must see.

(*d*) *Supplication or Entreaty.* This may seem to belong rather to Emotion than to Discrimination. Though arising in an emotional state, it as distinctly represents a relation of the two minds as does Interrogation, and as truly reveals essential incompleteness on the part of the speaker as does Negation: —

May I spèak to you a moment?
Please listen to my stàtement.

This is not "supplicatory." The same is true of many prayers; they simply indicate the desire of the speaker, and the expectation of the promised answer or blessing: —

"Give ear, O Shepherd of Israel, thou that leadest Joseph like a flock; thou that sittest upon the cherubim, shine forth."

Words of real supplication, on the other hand, express an intense pleading, which looks upward — as weakness to strength; fearfulness or despair to protecting power: —

"Will the Lord cast off forever? and will he be favorable no more? Is his mercy clean gone forever? Doth his promise fail forevermore?"

In this the purpose is not primarily to gain information, but rather to express the intense pleading, the uplifted, beseeching attitude here intended by the term "supplication."

And literature, especially the drama, contains many such examples:—

"O Hubert, save me from these bloody men!"
"Kneel not, gentle Portia."

A fine form of supplication or entreaty is found in the solicitude or tenderness of friendship and of love. Delicate consideration may prevent the use of definite, formal entreaty in the diction; yet the real motive impelling the utterance, and suggesting its intonation, is often of this nature.

Paraphrase. — In such cases the true intent may best be revealed, and the expression indicated, by translating into phraseology containing imperatives and words distinctively pleading or entreating.

Examples: —

You look not well. Signior Antonio,
Merchant of Venice, I. i.

equivalent to

I do entreat you not to kill yourself with grief.

You have too much respect upon the world;
They lose it that do buy it with much care.
Ibid.

Suggesting,—

Now don't make that mistake I pray you.

"Your worth is very dear in my regard."

This element of entreaty is, no doubt, the reason for the delicate rising slide so often heard in an affectionate or cordial "Good-by."

Give me your hand, Bassanio; fare you well!
Grieve not that I am fall'n to this for you.
Merchant of Venice, IV. i.

In such a scene it seems an affront to the sacredness of human feeling to translate into words the tender entreaty which is to be heard, or rather felt, in the lingering caress of the tone; yet, it would be heartless to render the thought without such interpretation, virtually and somewhat definitely made. When once this habit of interpretation by translation or paraphrase is fairly started, it will apply itself, in most cases, more delicately and more effectively in the unuttered translation which the mind learns to make.

This relation is symbolized by a rising slide, variable in extent from third to octave. It is usually, and almost necessarily, accompanied by a perceptible swell.

ASSUMPTION AND ASSERTION.

Another of the implied forms of incompleteness, and one of exceeding importance in practical work, is the case of Assumption and Assertion. Both represent relations of incompleteness, though usually not formal or self-evident. Nice discrimination is required in the determining of these relations.

Assumption is the taking for granted of that which may be supposed to be already in the mind of the listener, either from having been previously mentioned or strongly implied, or because it is a matter of common information. Assumption is thus a form of negation resembling "obviousness." (Case 5, p. 60.) The difference between them is that obviousness usually applies to a sentence or clause as a whole, whereas assumption properly applies to a word or phrase in its relation to other words in the same sentence. [NOTE 4.]

Assertion as here used means distinctive or discriminative emphasis in connected relations (without separation). It recognizes the relative importance, rhetorically and logically, of elements whose grammatical position or whose connection might tend to hide their true significance, bearing or force. Such assertive elements are usually found near the beginning or the middle of a clause or sentence, where no indication of emphasis is given by punctuation. It becomes therefore a matter of interpretation to recognize the logical and expressional prominence of such elements when left in grammatically subordinate positions.

Assumption and Assertion are thus correlative terms, each implying the other. Whenever we say in this study that one element of a sentence or one part of a thought is "assumed," we imply that some other thing is "asserted," and *vice versa*. The question is one of discrimination as to the relations between different parts of a thought, and of corresponding differences in the utterance of the words that stand for those parts of the thought respectively. [NOTE 5.]

Inversion is usually the best way of paraphrasing to reveal assumption and assertion. Attention is thus called to the relations of the elements, and the mind of the reader or speaker is compelled to decide as to what shall be asserted and what assumed. The assertive word or phrase should, in the paraphrase, be assigned to that position in the sentence which will give it greatest prominence; as a rule it will come at the end; the beginning is the next most emphatic place.

Changes of grammatical form will also help in paraphrasing. In general the relation of assumption may be indicated by participial and prepositional phrases and by

dependent clauses; that of assertion by separate proposition, or by inversion. "Assumed" substantives may often be translated into pronouns, indicating the reference to the person or thing previously mentioned or implied: e.g., in Mark v. 34, "plague" (already in mind) may be thought of as "this" or "it."

> Are not you moved, when all the sway of Earth
> Shakes like a thing unfirm? O Cicero!
> I have seen tempests, when the scolding winds
> Have rived the knotty oaks; and I have seen
> Th' ambitious ocean swell and rage and foam,
> To be exalted with the threatening clouds:
> But never till to-night, never till now,
> Did I go through a tempest dropping fire.
>
> *Julius Cæsar*, I. iii.

In the first sentence, supposing the "sway of earth" and the "shaking" to be assumed, — taken for granted, — and the "you" to be asserted, these relations would be expressed by paraphrasing, thus, In all this swaying and shaking of the earth does nothing move *you?* In the following lines, supposing the words "tempests," "oaks," "ocean," and "clouds" to be assumed, we might manifest this assumption in a concessive clause; as, Though I have seen raging tempests, and scolding winds that could split the oaks, and have seen the heaving ocean rise even to the clouds, yet never until to-night, etc.

On the other hand, suppose that the same words are to be asserted, or particularized; then this might be expressed by separating the clauses thus: I have, in my day, seen horrible tèmpests; I have seen winds that would sever the toughest òak; I have seen manifestations of power in the òcean; I have known it toss the spray in its fury, until it seemed as if the waters would reach even to the cloùds.

Take these examples from First Cor. xv.: —

Now this I say, brethren, that flesh and blood cannot inherit the kingdom of God.

The principal assertions are upon the pronoun "this," and the phrase "flesh and blood." Both of these assertions may be revealed thus, Now the point of the argument, brethren, is this: The spiritual kingdom cannot be inherited by mortal bodies.

Verse 20 of the same chapter is often misinterpreted: —

But now hath Christ been raised from the dead, the first fruits of them that are asleep.

The chief assertion is upon the verb "hath been raised;" and in this verb the distinctive part is the auxiliary "hath," which represents the action as already completed. The attention does not need to be called to the idea of raising. The question is as to whether Christ's resurrection is now an accomplished fact. To reveal this, the first clause might be paraphrased thus: —

But now the resurrection of Christ *has* taken place.

Verse 35, also, is easily misread: —

But some man will say, How are the dead raised, and with what manner of body do they come?

The emphasis is often placed upon the words "raised" and "come;" but evidently the idea contained in "raised" has been so many times stated or distinctly implied in the preceding verses that it is now simply taken for granted, or assumed; and the word "come" contains no essential significance, being merely the commonplace filling out of the sentence. The true emphasis will be revealed by par-

aphrasing, thus, But some man will say, This raising of the dead is done *how?* And when the dead rise, they will have what sort of *body?*

The same is clearly shown in this sentence from the ninth chapter of John: —

They say, therefore, unto the blind man again, What sayest thou of him in that he hath opened thine eyes?

Here the chief assertion is not upon the last word, but upon "thou;" and to reveal and justify this relation we may invert the words of the text, making it read somewhat as follows, So they say again to the blind man, Considering the fact that he has opened your eyes, what do you say of him, yourself?

COMPLEX RELATIONS.

Completeness, incompleteness, assumption, and assertion are usually simple in their nature. We have also many cases of composite or combined relations, expressing in the same word or phrase different simultaneous notions. Such complex relations often need some special symbol in the intonation; and for this use the circumflexes are naturally adapted. The double motion of the voice upon a single sound or group of sounds is an instinctive symbol of the double purpose in the speaking mind.

We recognize three distinct types, or varieties, of composite relations.

1. Comparison or Contrast with Affirmation. — This supposes two elements in the thought, and usually implies, rather than states, the holding of the two before the attention at the same moment. Its vocal symbol is the falling circumflex (∧).

Example. — "This is not the ônly reason."

When we say "This is not the ônly reason," the other reasons that might be named are suppressed, and the word "only" must imply the contrast. This will need the circumflex.

When both members of the antithesis or of the comparison are separately and fully expressed, and when the parts stand close together, they usually take contrasted slides instead of condensed, or circumflex inflection; as: —

"I come to bùry Cæsar, not to praíse him:"

2. **Comparison or Contrast with Incompleteness.** — This is rendered still more complex by the addition of an element of subordination, negation, interrogation, or some other type of incompleteness. Its symbol is the *wave* [⁀].

Could I but knõw this now!

Here the contrast between knowing and only surmising is joined with anticipation, doubt, or uncertainty.

I do not like your faũlts.

This plainly implies a contrast, with negation or concession. The fact of their involved double significance renders these forms especially useful in sarcasm, raillery, wit and humor. They often express surprise, which is really a contrast between what was expected and what is seen. They are legitimately used whenever it is most economical to imply double relations of thought, rather than explicitly to state both of the combined ideas.

3. **Affirmation with Incompleteness.** — This joins with a strong subjective attitude an interrogation, a negation, an entreaty, or some one of the more distinctly expressive

types of incompleteness. It is thus essentially double in its significance, combining a positive and a negative element of thought; typically, an assertion and an appeal. This double significance appears plainly in such expressions as: —

You won't gŏ,

when it means, You will not go, will you?

You don't beliĕve that,

meaning, You do not beliève it, dó you?

As in this case, so usually, the twofold thought could be made more apparent by separating the elements which are packed into one briefer form.

The vocal symbol of this double relation is the rising circumflex (∨).

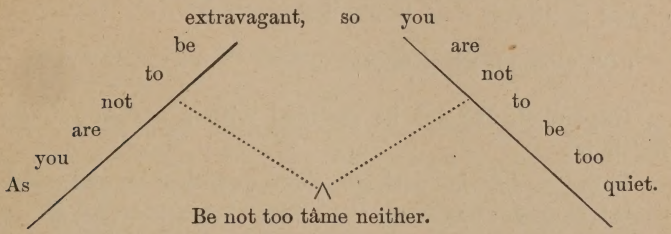
The office of the inflection in the interpretation of such twofold expression is, most economically to suggest the hidden or implied element. The two motions of the voice, united in one, naturally symbolize the two motives in the mind combined in one. We must not regard the phraseology alone, but must seek to find all that is naturally implied, considering the context and the circumstances of the utterance.

Paraphrase for Complex Relations. — These, as already seen, are cases of combined ideas, expressed by composite motions of the voice, called circumflexes. In order to justify such double motion of the voice, the mind of the reader needs to recognize the combination implied in the words. He will make himself surer of this by analyzing, or **separating** into its component parts, each composite idea.

"Be not too tâme neither."

Here is a plain implication of one member of the antithesis; and it might be expanded thus, As you are not to be too extrávagant in your expression, so you are not to be too quìet.

This combination of separable elements might be illustrated by diagram, thus:—

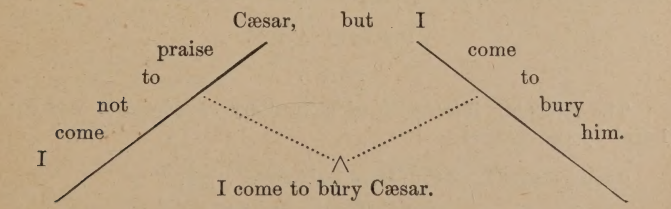


Here the negative, or anticipatory, clause is, in the condensed form, suggested by the negative, or rising, part of the circumflex; the positive clause, by the falling part of the tone.

In a similar way two separate elements, both of which are verbally expressed, may be combined in one elliptical or complex clause; e.g.,

I come to bûry Cæsar, not to práise him.

Inverting clauses, —



The same method of illustration may be extended *ad libitum*.

This device of diagramming is recommended as serviceable for some minds, and for a short time. It corresponds to diagramming of sentences for grammatical analysis.

The most natural order is that in which the negative member comes first. In expanding, this will often need to be supplied, as it is most often the negative member of the antithesis that is implied.

"Oh, reform it altogèther."

Expanded, Do not be satisfied with a pártial reform, finish it.

Paraphrasing is, perhaps, more practicable and more useful in Discrimination than in the other types of utterance, since here the special purpose is to discover the *relations* between ideas and thoughts; and these relations can be found in no other way so well as by this device of reconstructing, inverting, and reformulating.

The only danger in the habit is that one may hastily assume an interpretation, and then paraphrase so as to justify or defend his position.

NOTES ON CHAPTER VI.

DISCRIMINATION.

NOTE 1.

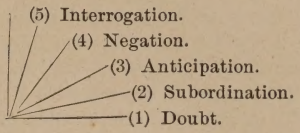
The following illustration of momentary completeness was once heard by the writer:—

"Sàul, — Sàul, — whỳ — pèrsecutest — thòu — mè?"

In this case each element became the germ of a division of the discourse; as announced by the preacher, every word stood for a complete thought afterward developed before the audience.

NOTE 2.

The following diagram shows the different degrees of pitch that, in general, are found to mark different types of incompleteness: —



Supplication takes, according to the degree of intensity, almost any degree of elevation.

NOTE 3.

As to what may be assumed and what needs to be asserted, the speaker must always consult the intelligence of his audience, the circumstances, and occasion, and especially the particular connection and bearing of the sentence in question. Too much assumption renders the delivery weak and inadequate, because too commonplace; too much assertion is an insult, as it underestimates the intelligence of the audience.

NOTE 4.

"Assertion" may possibly be ambiguous at first. The word is here appropriated to a technical use which seems justifiable and necessary. It is not to be confused with Affirmation. It is distinctly to be understood as the mere antithetic of Assumption.

NOTE 5.

"Assertion" uses the continuative falling slide, the voice moving downward and onward at the same time. It is a convenient way of marking that which is usually called the "emphatic" word of a sentence, viewed *in its connections.* It is well shown in transferred emphasis; as, —

I gave him those keys.
I *gave* him those keys.
I gave *him* those keys.
I gave him *those* keys.

The "continuative" falling slide is marked thus, (|_).

Examples. — I gave him those keys.
I g|ave him those keys.
I gave h|im those keys.
I gave him th|ose keys.

Assertion, as here used, is not designed to suggest relations of "momentary completeness" in the final interpretation, nor to indicate that the common falling slide accompanied by pause should mark the assertive word. The continuative slide (⌊) shows that the element is not to be separated, but is to have its force in its connections. With our uninflected language, it is often impossible to secure perfect adjustment of emphasis, and "assertion" is a great corrective.

It is this connective nature of the assertive element, as it appears in actual rendition, that justifies the classification of "Assertion" with other cases of implied incompleteness.

NOTE 6.

Comparison usually takes the interval of about a third and return ; Contrast about a fifth. Comparison more easily carries over the thought from one thing to another, while Contrast sets one thing sharply up against the other. Comparison may be marked [⌒], Contrast [∧].

Comparison.

Jôhn, too, has come.

That is, John came, as well as Charlie.

Contrast.

It is ôpen, I say.

That is, it is open instead of closed.

NOTE 7.

The following passages are specially favorable for discriminative analysis : —

John ix. ; 1 Cor. xv. 35–54; Matt. v. 23, 28, 6–26, 15–27; Mark ix. 23; John iv. 16–18, 25, 42.

Hamlet, Act I. Scene i. lines 1–60.

Hamlet, Act I. Scene i. lines 160–260.

Hamlet, Act V. Scene i. whole scene.

I. COMPLETENESS.

1. FINALITY. —

Matt. v. 17, xxii. 14; Rom. vii. 25, viii. 38–39, ix. 16, 18, xi. 32; 1 Cor. iii. 23, viii. 4; Heb. iii. 19.

2. MOMENTARY COMPLETENESS : Test by translation into separate sentences. —

Ex. xx. 16, 17; Deut. xxv. 14–15; Job xxviii. 27, 28; Ps. viii. 1, lvii. 6; Isa. v. 18–19, vi. 3, xl. 12–31, lv. 6, 7; Jer. xlv. 4, 5, l. 17, li. 15,

21, 22; Ezek. xxxiv. 13–14; Dan. ix. 5–6; Hos. xiv. 3–7; Hab. iii. 2–10; Matt. v. 2–13, x. 5–10, xiii. 3–5, xvi. 2–3, xxiii. 23; Luke v. 13, vii. 8; John i. 1–4, v. 10, xvi. 1–2; Acts xvii. 28; Rom. viii. 38–39; 1 Cor. xiii. 4–7; Phil. iv. 8; Heb. xi. 32–38; Rev. i. 8, vii. 12.

II. Grammatical and Formal Incompleteness.

1. Subordination. —

Matt. v. 26, xxv. 44; John iii. 7, iv. 53, ix. 14–18; Acts ii. 30; 1 Cor. xv. 15.

2. Anticipation. —

Gen. iii. 17; Deut. iv. 25, vii. 1–2, xi. 13–22, xvii. 1–2, xxx. 1–2; 1 Kings iii. 14, viii. 46–47; Esther iv. 14; Luke xxi. 20; Acts xvii. 24; Rom. ix. 10–11; Heb. ii. 2, x 19–20.

III. Indirect and Inferential Forms of Incompleteness.

1. Negative; Decide. —

1. *Concession:* Deut. xxix. 19; Luke xviii. 4–5; Phil. iii. 12; Heb. vi. 9; James ii. 14.

2. *Inability to assert:* Esther iv. 14; Eccl. xi. 6; John ix. 25; 1 Cor. i. 16; 2 Cor. xii. 2, 3.

3. *Unwillingness to assert:* John ix. 20, 29, xi. 24.

4. *Triviality:* Hab. iii. 17; 1 Cor. xv. 11, 32, 37.

5. *Obviousness:* John ix. 33; 1 Cor. xv. 50.

6. *Negative in Antithesis:* 1 Cor. xv. 42–44.

2. Doubt: Paraphrase. —

Gen. xxvii. 22; 2 Sam. xvi. 12; 1 Kings xxii. 6; Matt. xi. 3; Luke xxiv. 21; John i. 46, iii. 4, iv. 9, vi. 42, vii. 26, 31, 41.

3. Rhetorical Interrogation: Translate into declarative or imperative form. —

Gen. iv. 9; Num. xvi. 10; 1 Sam. xvii. 43, xxv. 10; 2 Kings viii. 13; Job xxi. 15, xxxviii. 2, xli. 14; Ps. lii. 1, lviii. 1, cvi. 2; Prov. xxiv. 12; Eccl. ii. 25; Isa. v. 4, xiv. 10, 16–17, xli. 26; Matt. v. 13; Mark iv. 13; Rom. ix. 20–21, x. 14; 1 Cor. iii. 16, xiv. 17.

4. Supplication. —

Gen. xviii. 23–32, xxvii. 34, 38, xliv. 18–34; Num. xii. 11–13; 1 Sam. i. 11; 2 Sam. vii. 18–29; 1 Kings iii. 6–9, viii. 23–53, xviii. 36–37; 2 Kings xix. 15–19; Ps. vi. 1–7, xlii., xliii., lxx., lxxxiii., lxxxvi., cii., cxliii.; Lam. v.; Hos. xiv. 1–2; Hab. iii. 2–3; Matt. viii. 2, 6; Mark ix. 22, 24; Luke xviii. 38, 39, 41; Acts vii. 59–60; Heb. iii. 7–8.

Cases of Assumption and Assertion. Analyze and paraphrase. *See* pp. 67–70.

Ps. i. 4–6; Prov. iii. 2, 22, x. 1, xii. 16; Isa. i. 3-4; Dan. vi. 13–14, 28; Matt. v. 27–28, 44, ix. 15–17, x. 24–25, xi. 11, xxi. 43–44; Mark ii. 1–

4, v. 25–34; John iii. 1–8, 19, 32, 36, iv. 21–23, v. 30–38, vi. 32–35, 63, viii. 28, 39, 44–47, x. 25, 32, 33, 37, xiii. 11, 19, 28, 37, 38; Acts vii. 5, 10, 11, 19, 24–26, 33, x. 44, 47, xv. 7–11; Rom. viii.; 1 Cor. xiv. 7, 11, 16, 18, 26, 34.

In the following passages find cases of "complex relations." Decide on special form, and paraphrase by separating into simple elements — a sentence or a clause for each of the component parts. *See* pp. 72–74.

2 Sam. xii. 7; 1 Kings ii. 22, viii. 19, xi. 1; Job i. 6, viii.–xi., xii. 2; Ps. xx. 7, xc. 10; Isa. xxx. 15, Jer. vii. 19, xli.–8; Dan. iv. 9, vii. 13; Matt. v. 17, ix. 16, xx. 12, 28, xiii. 16; Luke xi. 31–32, 45, xv. 31–32; xvii. 15–17, xix. 42, xxi. 1–4, 29–31, xxiii. 41; John x. 10–15, Acts ii. 27; 1 Cor. xiii. 1–4. Find all cases in John ix., 1 Cor. xv., Galatians.

CHAPTER VII.

EMOTION.

Analysis. — Emotion is connected with the intellectual and the volitional; symbolized by sensitive pantomimic conditions and resultant tone color; Normal feeling; Simple, healthy; Repose and elasticity. Pure quality secured by physical and vocal exercises, singing and chanting, reading musically. Enlarged feeling expressive of the grand, noble; Expansion of frame, depth and volume of tone, chest vibrations predominating; Expansive subjective paraphrase. Suppressed feeling, tenderness, weariness, secrecy, intensity; varying pantomimic conditions, aspirated quality; Best types are modifications of the normal; Oppressed or covered feeling expressing solemnity, awe, and the like; Practical forms, reverence, compassion, wonder, meditation; Bodily attitude tending toward recoil; Pectoral quality. Stern or severe feeling more or less abnormal; Pantomimic condition approaching antagonism; Tone tense; Paraphrased by interjected remarks and exclamation. Agitated feeling, merriment or grief; quiver of nerve, tremble of voice, "vibrato;" Spirit and method in the study of Emotionality.

Relations of Emotion. — Of necessity many elements enter into the full measurement of emotion, because emotion itself is complex, and is dependent upon many conditions and relations. The cause of the feeling must usually be apparent; and especially must the relations of ideas, out of which the feeling grows, be obvious. Hence the elements of formulation and discrimination are presupposed.

On the other hand, feeling, in most cases, tends directly toward action; it generally leads to, and justifies, some distinct form of volition.

Means of Expression. — The expression of emotion cannot be fully given until all the elements of thought and utterance have been analyzed. We may, however, note here its two principal features, which are bodily bearing, and tone-color, or quality.

All emotional states are most directly symbolized by the general condition of the body; including, —

(*a*) The bearing;

(*b*) The attitude;

(*c*) The "texture" — or degree of contraction or relaxation in the muscles; and

(*d*) Specific action, or gesticulation.

It must be remembered, in the discussion of all the types of emotion, that these general physical conditions, which are called "pantomimic expression," naturally precede and induce the corresponding tone quality, which becomes the vocal expression of the emotion.

The characteristic element in the vocal expression of emotion is "quality," or "color," of tone. Whatever other elements may be present or absent, if the thought is prevailingly emotional, this tone element must characterize the expression.

"Quality" of tone, in the general sense, is that characteristic which depends upon the degree of purity and volume, or of harshness, breathiness, or interruption of vibration. The bearing, muscular texture, government of breath, gesticulation, facial expression, — in short, the whole pantomimic manifestation of the mind's attitude and action, — have very much to do with the distinctive

qualities of the voice. But we study them apart for the purpose of analysis.

We recognize six distinct qualities, which fit approximately, and under the modifications above named, as many distinct classes of emotions. Each of these we shall give in connection with the particular kind of feeling it expresses.

It is not meant that there are six classes and no more, nor that these six are always clearly distinguished from each other; but that these give us sufficiently definite types for practical classification, just as in colors we recognize seven elemental kinds, or types, of which there may be an indefinite number of shades and combinations.

It is the province of Psychology rather than of Expression, to discuss the laws of reflex action by which varying types of feeling manifest themselves in corresponding physical states and instinctive actions.

We give here only a general classification of emotions, based on observation and consciousness, together with a brief description of their respective manifestations in body and voice.

I. NORMAL FEELING.

Under this term is comprehended all that belongs to the most healthy, undisturbed, well-balanced, comfortable and comfort-giving emotions.

It includes the emotions of the agreeable, the cheerful, the conciliating, the commendatory, or that which may be called simple, natural, or commonplace. This type of feeling lies nearest to the condition in which there is no marked emotion; and yet it must characterize a large portion of our daily speech and of public utterance. Its

chief element is the natural pleasure felt in meeting another mind, and in communicating thought. This, of itself, gives a certain degree of animation and pleasure.

Repose and Elasticity in combination are the pantomimic expression of normal feeling. The attitude will usually be either that technically called "repose," or that of mild "animation." The general texture of the body will be that of moderate relaxation tempered with a certain buoyancy and readiness for prompt, easy action. As a rule, gesture will be used but slightly; the tendency will perhaps be toward the lighter types of demonstrative gesticulation, such as revealing, affirming, inquiring, supporting.

Pure Quality is the vocal exponent of normal feeling. This is the simplest musical vibration. It is full and resonant, but not necessarily loud. It is the result of the normal action of the vocal organs. Such action produces the maximum of elasticity, concentration, and resonance, with the minimum of muscular effort. It agrees with the laws of sound, producing a self-propagating, automatic tone-wave, unmodified by any additional breath and uninterrupted by muscular contraction.

The "pure tone" is more objective in its effect than is any other quality; that is, it transmits thought with the least suggestion of the personality of the speaker.

This quality of tone is to be secured:—

(1) By proper physical and vocal exercises.

(2) By singing and chanting poetry and prose.

(3) By reading musically; that is, preserving the same kind of vibration as in singing, but adding clear articulation, and rhetorical groupings and inflections. "Musical" reading is not designed to induce droning or a "sing-song" style. It need not be monotonous. It

must be vibrant. The tone is to be placed in the front of the mouth. All parts of the vocal apparatus are to be flexible, elastic, vigorous, but perfectly easy in their action. The body must be kept in perfect poise, either in repose or in animation; and the whole being is to be animated, but restful.

II. ENLARGED, OR ELEVATED FEELING.

This class includes emotions roused by the contemplation of what is noble, grand, sublime, deeply serious, and earnest. It involves an expansion, an elevation, a broadening and intensifying of natural and wholesome emotions.

Its physical or bodily expression is an expansion and a fuller activity throughout the frame. The attitude will most naturally be that of animation, the entire body sympathizing with, and helping to produce, the sense of breadth, elevation, and enlargement.

Example. — Aspire to a worthy ambition.

It is natural that such emotions should express themselves through a vocal action which perceptibly fills and thrills the entire extent of the air-chambers, and, sympathetically, the entire frame, with deep, voluminous, yet agreeable vibrations.

The Expanded Pure Tone, commonly called "orotund," is of this character. It is deeper and fuller than the simple pure tone. The lower chest vibration is a specially noticeable feature in it, giving a strong sense of heartiness, depth, earnestness, fullness of experience.

Begin practice with the simple pure tone, based upon

the singing quality, which has the most normal action of all the parts; then gradually acquire a deeper and fuller vibration, taking great care that the tone be not merely louder, and that it never become harsh. Let the poise and the muscular and nervous conditions of the whole body always agree perfectly with the quality of the tone. Let these **induce** the tone. Do not imagine that these expressive qualities of voice can be mechanically produced, or that they can be manufactured independently of the general mental and physical conditions.

Having secured these broader conditions, cultivate a tone vibration that can be clearly felt, especially in the head, face, and chest. The best vowels with which to begin are *oo*, *oh*, and *ah*. Start these lightly, and with perfectly quiet air-column; very gradually increase the volume, being careful not to emit extra breath. Continue this practice until the air-chambers and the entire frame are perceptibly filled with the vibration. Test the purity of the tone by holding a lighted match before the mouth; the simple vowels, uttered with the greatest fullness, should not flare the flame. Now take such passages as the following: —

Roll on, thou deep and dark blue Ocean, roll!

BYRON.

Thou, too, sail on, O Ship of State!
Sail on, O UNION, strong and great!

LONGFELLOW.

Rejoice in the Lord, O ye righteous; for praise is comely for the upright.

Praise the Lord with harp: sing unto him with the psaltery and an instrument of ten strings.

Sing unto him a new song; play skilfully with a loud noise.

For the word of the Lord is right; and all his works are done in truth.

He loveth righteousness and judgment: the earth is full of the goodness of the Lord. — *Ps.* xxxiii. 1–5.

Every valley shall be exalted, and every mountain and hill shall be made low: and the crooked shall be made straight, and the rough places plain:

And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it. — *Isa.* xl. 4, 5.

Echoing arches of this renowned hall, whisper back the voices of other days! Glorious Washington, break the long silence of that votive canvas! Speak, speak, marble lips; teach us THE LOVE OF LIBERTY PROTECTED BY LAW. — EVERETT.

Memorize a few such passages for daily practice.

As a discipline for both mind and voice, expand the following expressions, giving the objective emotionality, or the more fully considered circumstances and reasons leading to deeper feeling: —

"Speak, marble lips! Teach us the love of liberty protected by law!"

"Rest in peace, Great Columbus of the heavens!"

"Glorious England!"

"The Union cannot be dissolved."

Make a more *subjective* expansion of such passages as these: —

"Rejoice, O young man, in thy youth!"

"Aspire to a worthy ambition."

"How precious are thy thoughts unto me!"

"It may be that only in heaven
I shall hear that grand '*Amen.*'"

III. SUPPRESSED FEELING.

This may arise: —

1. From the impulse to impart a feeling of hush, quiet, tenderness, solemnity; as, —

> And the cares that infest the day,
> Shall fold their tents, like the Arabs,
> And as silently steal away.
>
> LONGFELLOW.

"The Lord is in his holy temple; let the earth keep silence before him."

2. From mere exhaustion or weariness; as, —

Now lay me down, and, Floy, come close to me, and let me see you. — DICKENS.

3. From the impulse to impart a feeling of secrecy or fear; as, —

> Hush, and be mute, or else our spell is marred.
>
> *The Tempest*, IV. i.

4. Great intensity seeking to vent itself, —

> "Thou despicable, sneaking wretch!"
> "Cursed be my tribe if I forgive him!"

It is obvious that 1 and 2 are not far from the normal, while 3 and 4 are widely apart from it.

Correspondingly, the former will not be specially tiresome, either to the listener or to the speaker; but the latter are exhausting, as are the emotions which they portray. The first and second types will be accompanied by repose of bearing, the second sometimes being exaggerated into lassitude, the third will incline to animation; the fourth to explosion.

The Aspirated Quality is the vocal symbol of Suppressed Feeling. It results from mingling with the tone unvocalized breath. The suppression of natural vocality corresponds to the suppression of normal communication.

It is evident that the kinds of aspiration fitting these different types of suppression will differ very much.

(1) Will symbolize itself in a soft, subdued tone, but little removed from the pure type, lacking only the animation and buoyancy of normal openness.

(2) Will have a thin and empty tone, due to the exhausted physical condition — the breathlessness of languor.

(3) Will call for a perceptible aspiration, approaching a whisper. The departure from the normal quality will be as marked as the difference between free and constrained or stealthy communication.

(4) Will express itself through a forced, whistling sound, almost a hiss, typifying the combination of constraint and intensity.

In practicing this quality one must be careful to give the right bodily or pantomimic expression, and not overdo the vocal expression.

Expand and paraphrase to show the emotion of suppressed feeling such expressions and passages as the following: —

Listen! what is that?
Methinks I see him now.
Do you hear anything?
"With him this is the end of earth."
"And in the hush that followed prayer."
"'Tis the soft twilight."
Oh, let me stop here, I'm too tired to go any farther.

Find and make similar examples suggesting suppressed feeling, and paraphrase them so as to bring out more fully the sense of hush, intensity, weariness, secrecy, fear, and the like.

IV. OPPRESSED OR COVERED FEELING.

This represents an intensely subjective condition of the emotions. It differs from the "suppression" spoken of above, in this respect: That was essentially objective — the purpose usually was to communicate to some one else the sense of suppression, as in secrecy, fear, or intensity of feeling; here the emotion is driven in upon itself, seeking to hide, rather than to reveal, itself.

This oppressed feeling is experienced whenever a sense of vastness, solemnity, awe, amazement, deep or superstitious reverence, dread, terror, and the like, causes an impulse to retreat and cover one's self, to shrink away, or escape from sight. It is oftener met in soliloquy than in conversation or open address: —

> In thoughts from the visions of the night,
> When deep sleep falleth on men,
> Fear came upon me, and trembling,
> Which made all my bones to shake.
> Then a spirit passed before my face;
> The hair of my flesh stood up.
>
> *Job* iv. 13–15.

> O, horrible! O, horrible! Most horrible!
>
> *Hamlet*, I. iv., v.

Its most useful applications, however, are not found in extreme cases, but in milder forms, in which a slight covering of the tone expresses the cloud or veil that seems to

rest upon the feelings, shutting one in some degree within himself.

Some of the milder and more practical forms of this emotional state may be specified: —

1. Reverence, as in prayer.

Example. — "O Lord, rebuke me not in thy wrath, neither chasten me in thy hot displeasure."

2. Deep compassion, mingled with something of awe.

Example. — "She was dead. Dear, gentle, patient, noble Nell was dead."

3. Wonder.

Example. — "Believe me, you are marvelously changed."

4. Introspective meditation.

Examples. — "Ay, there's the rub."
"It must be by his death."

These milder forms should be studied the most. If the student's ear should at the first fail to discern the peculiar quality marking this type of feeling, he may, for practice, take the more extreme types first, and work upon them until both ear and voice are thoroughly familiarized with this quality in its exaggerated form; then, later, come to these subtler and more useful degrees of the same quality. Most students, however, will do well to begin with the milder types. For common oratorical and conversational effects, all theatrical extremes should be scrupulously avoided; the intensity of the emotion must never be obtrusive. If it buries itself in the mind of the speaker by such restatement and revivifying as should accompany and induce all genuine expression, the result will be a fine

and unmistakable significance in the quality; and this will never announce itself as a physical result, much less as a trick, but will always be felt as a manifestation of the condition of the speaker's mind and thought.

The whole bodily attitude and action must agree with, and help to produce, this tone, else it will be superficial and affected. The attitude will generally be some degree of "recoil," the muscles being greatly relaxed in the more passive forms, as reverence, compassion, and more tense in the active forms, as terror, horror.

The Pectoral Quality is the kind of voice that pictures this mental condition. It is characterized by deep vibrations, that are largely held within the chest, instead of being fully communicated to the outer air, as in the case of the other qualities. In its extreme degrees it becomes a half-smothered shudder within the chest, the tone coming *ab imo pectore;* hence the name. It might well be called the oppressed or shuddering quality.

V. STERN, SEVERE, OR HARSH FEELING.

This class of feeling includes anger, petulance, cruelty, disgust, irritation, etc., which are far from the normal, the sensibilities being in a disturbed, rasped condition.

"Harsh Feeling" here, like "antagonism" in pantomimic expression, measures extreme effects. Practically, the more moderate forms of it, as independence, self-reliance, self-vindication, reproof, authoritative sternness, or severity, are more common and useful in all ordinary forms of conversation and oratory. There are many situations in actual life calling for such forms of firmness or severity.

It will be vocally symbolized by a quality of tone which

is produced by the admixture of harsh, grating noises made directly by the contraction of the pharyngeal muscles, and indirectly induced by a somewhat tense and knotted condition of the muscles and nerves of the entire body. This general or pantomimic condition must precede and produce the vocal condition described. The voice is thus relieved from a great part of the strain which would be necessary if the vocal organs alone were to assume the abnormal condition indicated. The bearing and the muscular texture of the whole frame will, at the same time, be more expressive than the harsh vocal quality alone; these pantomimic conditions will largely take the place of vocal harshness.

This condition is a perversion of the normal state. It represents antagonism, self-conflict, the absence of harmonious and agreeable conditions. Analogously, the tone that represents this mental attitude is produced by a perversion of the natural action — the rigid, disturbed condition of the muscles opposing somewhat the natural vibration of the vocal organs.

The Rigid or Tense Voice is the vocal expression of Stern, Severe, or Harsh Feeling.

Antagonism, modified by some unbalanced position, will often be the bodily attitude introducing and accompanying this tone.

The poise of the body will often be disturbed, sometimes momentarily destroyed, thus pantomimically typifying the lack of harmony in feeling and in tone.

This rigid or tense quality is, ideally, the normal or pure tone under the influence of the rigid or stiffened condition of the whole frame. When so produced, it will be found to be both safe physically, and effective expression-

ally. The exaggeration of it produces at the same time an abuse of the vocal organs, and an abuse of the sentiment.

"You have heard this pompous performance. Now, where is the revenue which is to do all these mighty things? Five-sixths repealed — abandoned — sunk — gone — lost forever. Does the poor solitary tea duty support the purposes of this preamble? Is not the supply there stated as effectually abandoned as if the tea duty had perished in the general wreck? Here, Mr. Speaker, is a precious mockery — a preamble without an act — taxes granted in order to be repealed — and the reasons of the grant still carefully kept up! This is raising a revenue in America! This is preserving dignity in England!"

Ye stiffnecked and uncircumcised in heart and ears, ye do always resist the Holy Ghost: as your fathers did, so do ye. Which of the prophets did not your fathers persecute? and they killed them which shewed before of the coming of the Righteous One; of whom ye have now become betrayers and murderers; ye who received the law as it was ordained by angels, and kept it not. — *Acts* vii. 51–53.

In Paraphrasing to express this emotion, remarks may be interjected to show the occasion and the circumstances, and to give some hint as to how the speaker would naturally feel, and the reasons for it. See how many words of the harsh or severe style are implied in this short expression with which Lady Macbeth answers her husband. He has just said, "If we should fail" —; she answers, "We fail! But screw your courage to the sticking-place, and we'll not fail." The words carry all this and much more: —

O, you miserable coward! Talk of our failing! What ails you? Why are your knees smiting together, you white-livered wretch! Come, command yourself, man! Have a little pluck! I am ashamed of you!

In the following examples the words themselves, used exclamatorily, are so intense and so plainly subjective that the best help will be obtained by expanding them objectively: —

Begone!
Shame!
Villain!

Fit them into situations real or imagined, and expand the expressions both objectively and subjectively; that is, both by indicating the circumstances calling for the emotional expression, and by repeated intensifying or equivalent exclamations. Then take a milder form of harshness or severity; as, for instance, that expressing expostulation with some degree of reproof: —

Are we so low, so base, so despicable that we may not express our horror? — HENRY CLAY.

Go home, if you dare; go home, if you can, to your constituents, and tell them that you voted it down! — IBID.

VI. AGITATED FEELING.

Emotion of this class also may be deep, but it lacks the impulse to cover itself. It is more self-revealing and communicative. The feeling is such as to shake the soul. There is a quivering and trembling of the sensibilities. It is found in two main types which are seemingly opposite: —

1. Merriment, laughter, glee; as,

You must wake and call me early, call me early, mother dear;
To-morrow 'ill be the happiest time of all the glad New-year;
Of all the glad New-year, mother, the maddest merriest day;
For I'm to be Queen o' the May, mother; I'm to be Queen o' the May.
TENNYSON.

2. Pity, grief, tenderness, compassion; as in the following: —

> I have been wild and wayward, but you'll forgive me now;
> You'll kiss me, my own mother, and forgive me ere I go;
> Nay, nay, you must not weep, nor let your grief be wild,
> You should not fret for me, mother, you have another child.
>
> TENNYSON.

> And now farewell! 'Tis hard to give thee up,
> With death so like a gentle slumber on thee!
> And thy dark sin! O, I could drink the cup,
> If from this woe its bitterness had won thee,
> May God have called thee like a wanderer, home,
> My lost boy, Absalom!
>
> N. P. WILLIS.

In either case the element of agitation does not reside simply in the utterance; it is a property of the thought, or, more strictly, it is an attitude of the speaker's mind. It must be mentally measured antecedent to any consideration of how it shall be expressed. The question is, in the interpretation of any given passage: Is the feeling such as to occasion this agitated or trembling condition? If so, we have justification for the use of its specific vocal representative.

Tremulous Quality consists in the shaking, wavering, or interrupted action of the voice. It is a sensitive and refined tremulousness, the true *vibrato*, not a mechanical "tremolo." This cannot be produced mechanically; it is vital that the whole *frame* participate in the thrill and quiver of the emotion; the tone will then delicately reflect the sentiment of the mind. The bodily attitude may be that of animation or of recoil, possibly that of explosion: whatever it be, face, hands, shoulders, and chest — in short, the whole frame — must first indicate the feeling, and induce this sympathetic condition of the voice.

Many songs, and especially refrains of songs, contain this element. A musical setting only expands the mirthful or tender element, which in reading gives occasion for this tremulous quality. This accounts also for the many repetitions of emotional expressions contained in songs. When read, these repetitions sometimes become tiresome; but their combined effect, as grasped by the memory and imagination and feeling of the reader, may well be incorporated into the few words that are spoken.

In the following song there seem to be two elements, — tenderness, sadness amounting almost to bitterness; and a certain hilarity approaching reckless jollity. The repetitions in the verses form a sort of expansive emotional paraphrase.

Blow, blow, thou winter wind,
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude.
Heigh-ho! sing, heigh-ho! unto the green holly:
Most friendship is feigning, most loving mere folly:
Then, heigh-ho, the holly!
This life is most jolly.

Freeze, freeze, thou bitter sky,
That dost not bite so nigh
As benefits forgot:
Though thou the waters warp,
Thy sting is not so sharp
As friend remember'd not.
Heigh-ho! sing, heigho-ho! unto the green holly:
Most friendship is feigning, most loving mere folly:
Then, heigh-ho, the holly!
This life is most jolly.

As You Like It, II. vii.

David's Lament over Absalom, by N. P. Willis, is an ingenious emotional expansion of a part of one verse in the Bible, 2 Sam. xviii. 33. Upon this as a theme, the poet has woven considerations as to the natural beauty of the young man, drawing these out into the graphic specifications of his "glorious eye," "clustering hair," "brow," and words that the young man had spoken. Then are added subjective reflections, How couldst thou die? I shall miss thee when I meet the other young men. Especially in my declining, feeble days, thou, my natural support, wilt be wanting. How can I go down the Dark Valley without thine arm to lean upon? Oh, hard as it is to give thee up, I could bear all this, — bear all the pain and loneliness, the grief unspeakable, — if only I could know thy sin is covered, and thy soul is safe.

Such reflections are natural and moderate; they are by no means foisted upon the words of the text; they are a partial unfolding of the thought contained in that verse. What sympathetic heart could fail to read in, silently, between the lines, still other tender, thrilling reflections, in addition to those which the poet has suggested?

The sacredness of much of the noblest emotion may make it seem an obtrusive, unbecoming thing thus to write out a paraphrase. The purpose is by no means to violate the feelings — quite the reverse. The unfolding, realizing, and vivifying of the thought, which paraphrase is meant to secure, will enable one to give with genuine feeling many a passage that would otherwise seem cold, perhaps cantish and repulsive.

For practice, passages may at first be taken which can be treated so objectively as to avoid great enlistment of

the reader's personal emotions, and through these, as a cold-blooded exercise, the mind may learn the process which, applied to deeper, more real, more personal or sacred situations, shall enable one to stir up within his own heart such emotions as will color and vitalize the words it is suitable to speak.

In this way one may acquire a real emotional power in utterance, without any offensive exhibition of his personal feelings. The emotionality in the utterance will be felt more in what is concealed than in what is revealed; but *there must first be something to conceal;* and this device of emotional paraphrase will, first of all, increase the real feeling, which is personal, and which is deeply, though unconsciously, treasured in the heart of the speaker.

NOTES ON CHAPTER VII.

Note 1.

The purpose in this part of the study is directly to increase the receptive power of the reader. He must first receive and experience, before he can really communicate. An effective utterance of emotional passages can never be secured by merely vocalizing emotional words. Such mechanical practice would surely result either in an affected sentimentality, or in a revulsion and reaction of feeling. When once the reader has command of the vocal media for expression, the vital thing — embracing nine-tenths of all the labor — is to deepen and vivify the impression of the thing to be said. In the matter of emotion particularly, this will usually be done in silence; but if done with any effect, there must be some method of procedure, and the foregoing hints at emotional paraphrasing are intended to suggest the best practical way of accomplishing this purpose.

Note 2.

Examples. — We may suggest a somewhat wider range than the foregoing analysis has indicated. Selections for the cultivation of agi-

tated feeling may be those expressing intense merriment, jollity, ridicule (when jocose), pity, extreme tenderness, pathos, grief, rage, weakness (as of old age or sickness), extreme hesitation, fright, or self-consciousness.

NOTE 3.

In addition to the examples given in this chapter, many others may be found in *Hamlet*, *Macbeth*, *Merchant of Venice*, *Julius Cæsar*, in many graphic descriptions, occasionally in orations, and not infrequently in natural, unconventional conversation.

In the following passages decide on the general class of feeling (*see* pp. 81–94). Read aloud, carefully observing qualities required to express the intended feeling.

Gen. i. 1–5, xv. 1, xxvii. 16–17, xlii. 14–20; Ex. xv. 1–18; Josh. ix. 9–13, vii. 10–13; 1 Sam. iii. 3–9 ; 2 Sam. xii. 18, xviii. 33; 1 Kings ii. 23–24, xi. 11, xviii. 40, xix. 4; Ezra vi. 3–5; Esther iv. 16, v. 7–8; Job iii. 17–19, vi. 8–9; Ps. i, 1–3, xix. 1–6, xxxiii. 1–5, xxxvii. 1–11, xlvi. 10, xlvii. xc. 1–2, 10, xcvii. 1–5, cii. 3–11, cxxxix. 14–16; Eccl. iii. 1–15; Isa. xxiii. 1–14, vi. 1–3, xl. 4–5, 12, 14, xli. 7, lxiii. 11–13; Dan. vi. 20, 22; Hab. ii. 20; Matt. xi. 28, xiii. 13–23, xvi. 23, xxiii. 13–23, xxv. 26–28, xxvi. 15, 39, 42, 48; Mark iv. 41; Luke xvi. 15, xix. 27; John viii. 37–47, xix. 30, xx. 28; Acts v. 3–4, 9, x. 34–43, xiii. 10–11, xxiv. 2–4, 10, xxvi. 2–4; Rom. viii. 35–39, xi. 33–36, xiii. 1–10; 1 Cor. xv. 51–57; 2 Cor. vi. 11–12; Phil. i. 12–18; 2 Tim. i. 1–6, ii. 1–2, 6–9; Rev. v. 9–13, vii. 9–12, xi. 16–17, xii. 10.

CHAPTER VIII.

VOLITION.

Analysis. — Volition deals with the will. Paraphrasing, objective, stating reasons; subjective, intensifying feeling. Volitional intent is made to appear by translating into grammatical imperative. Abrupt volition expresses arrest, didactic purpose, the decisive, impulsive, surprised, impatient. Quick impulse in gesture and in voice. Insistent volition expresses domination, settled determination, authority. Cumulative force in gesture and in tone. Uplifting volition gives stimulus; types, encouragement, adoration, admiration, exultation. Stretch or swell in gesture and in tone. Mixed types of volition: Establishment, giving dignity and weight, especially suitable in religious oratory, evenly sustained power in action and in voice; Violence, perturbation, expressed by double impulse or shock in gesture, and by compound stress in voice. Spirit and method in the study of Volitionality.

The will of the speaker, in volitional utterance, bears upon the will of the listener, the object being to secure a certain attitude or action of will in the person addressed.

Subjectively, then, volition as a mood of utterance is the speaker's purpose to demand attention, to enforce his ideas, and to produce conviction. Objectively, it is the property in the utterance which expresses this purpose.

The Volitional Paraphrase. — As in Emotion, we may here employ both the objective and the subjective method:

1. Stating circumstances, facts, and considerations which shall show the reasons for the particular form of energy employed, and which will be chiefly objective; and,

2. Interlining and interwording such amplifying phrases, clauses, or sentences as shall serve to express more fully the degree of intensity and the particular form which the energy takes, as abruptness, insistence, uplift, establishment, or violence. This latter will be more subjective in its nature.

As a rule, it will be better to make the objective first; or at least to allow the objective element to lead in the paraphrase. This method, which presents prominently the reasons for the action of the will before stimulating the passional element, will tend to rationalize the volition.

In any case, it is understood that the expansion is, ultimately, only mental. Energy requires conciseness in verbal expression more than do the other moods; but in proportion to the condensation in the phraseology must be the expansion in the thinking and feeling which prompt the expression of energy.

Many strongly energetic passages are in declarative or interrogative form.

Translate them into formal imperatives in order to test their volitionality. If the real intent of the speaker is to move the will, the imperative form will more fully reveal that inner purpose.

Observe this in the following self-contained but pregnantly energetic expressions of Cæsar: —

> What touches us ourself shall be last served.
>
> . . . . . .
>
> Cæsar did never wrong but with just cause,
> Nor without cause will he be satisfied.
>
> . . . . . .
>
> Doth not Brutus bootless kneel?
>
> *Julius Cæsar*, III. i.

Any one of these brief expressions might be so expanded as to show many thoughts back in the mind of Cæsar, and many movements of his volition, which the brief words powerfully imply. To expand his short, terse expressions so as to reveal the thoughts that prompt them, the feelings that color them, and the volitional state which intensifies them — this would be to make an objective energetic paraphrase upon them. Let us attempt it. Take the first expression: "What touches us ourself shall be last served:"

Shall the great Cæsar, who has sought the interests of Rome more than his own; shall he who has carried its arms and conquests into Britain and the East, regardless ever of his personal convenience, comfort, or safety, — shall he now, while public business waits him at the Senate, stop to consider matters of merely personal character? Know that Cæsar is not such a man. Do not impose such hindrances between me and the business waiting for me. Do not annoy me! leave!

Observe the second utterance: "Cæsar did never wrong," etc. We might naturally interline some such considerations as these: —

Search my record. You will find that no one has been ill-treated by me. Understand, I fear not to meet all my public acts. I am confident in the sense of justice. You can neither intimidate nor soften me by any implications of injustice or of tyranny. Know, then, that nothing shall content me but sufficient evidence. The evidence is not at hand. Then cease to press me; you can never move me; I bid you withdraw.

Look a moment at the third: "Doth not Brutus bootless kneel?"

If there be any man in Rome who could move me by supplication, it were the noble Brutus; but see, *he* kneels, and I spurn even him as I would an impudent child. Think not, then, that any other need approach me.

I. ABRUPT VOLITION.

Arrest is here the generic idea. It applies to any kind of utterance that is designed to startle, rouse, or incite by giving something of shock, of unexpected impact of will upon will. It is either the lightest or the most impulsive form of volitional action. Some varieties are: —

1. *Didactic Impulse.*

This is the mere promptness or animation that accompanies forcible explanation, arousing the mind to attend to facts or truths presented. In this form we have the weakest perceptible action of the will, and that which is nearest to mere deliberation. The abruptness of mere animation or of didactic utterance is naturally associated with normal feeling in the type of cheer, or pleasure of communication, and employs, therefore, a simple pure tone. In order to be energetic, in this technical sense, there must be traceable a purpose to move the will. For example: —

> "Stand you directly in Antonius' way
> When he doth run his course."

Such purpose is not always clearly indicated in the phraseology; as, —

> "This is the way, walk ye in it."

This sentence may have for its prevailing purpose an explanation of the way, or it may express a discrimination between this way and some other, or it might even hint at emotion; but even though one of these should be the prevailing purpose, there may be mingled with that the design to move upon the will. This constitutes volition in the utterance.

2. *Prompt Decision.*

This may be accompanied by normal feeling, or by some degree of sternness or harshness.

Examples. — Leave me this instant.

"I'll watch to-night: perchance 'twill walk again."

3. *Arbitrary or Impulsive Command;* prompted almost necessarily by some degree of harshness or severity.

Examples. —

"Down, slave, upon your knees and beg for mercy!"

"Who bids thee call? I do not bid thee call."

"Off with my boots, you rogues! You villains, when?"

4. *Volition prompted by Surprise.*

The energy accompanying surprise may have an emotional background of gladness, of suppression, of intensity, or of harshness; and the quality of the voice will be decided accordingly.

Examples. — "Yet here, Laertes, aboard! aboard! for shame!"

Could anything be a subject of more just alarm to America, than to see you go out of the plain high-road of finance, and give up your most certain revenues and your clearest interests, merely for the sake of insulting your Colonies? — BURKE.

5. *Abrupt Volition prompted by Petulance, Impatience, or Uncontrolled Anger.*

This variety will naturally be accompanied by feelings of the harsh order.

Examples. — "Away, slight man!"

"Pooh! You speak like a green girl."

Initial Stress (>) is its vocal exponent; that is, a form of utterance in which the full impulse of the tone is felt at the beginning. It is not always explosive or violent; it may be gently prompt. Quickness of touch is essential for expressing this element of suddenness. The degree of loudness is not important; the tone may range all the way from very soft to very loud.

Quick Pulse in gesture, especially of palm and finger, — usually "horizontal front," — will be the expression of abruptness. We can scarcely exaggerate the importance of securing flexibility, elasticity, and vigor in the hand itself. Strength of gesture depends much more upon the quality, as affected by the action of the hand, than upon the extent, produced by the swing of the arm.

II. INSISTENT VOLITION.

This is a stronger form of volition. It is less impulsive than abruptness. It is less emotional; the will comes into more direct and immediate connection with the intellect. It is preëminently the expression of conviction. It represents the self-controlled, the consciously powerful; it is the deliberate pressure, or bearing, of one will upon another. Generically, it is **domination.**

Insistence in all its types will usually have been

prepared and colored by emotions of dignity, firmness, sternness; and will employ mild forms of the tense or rigid quality.

Cases of it are :—

1. *Settled Determination.*

Examples. —

"Come one, come all; this rock shall fly
From its firm base as soon as I."

Whether it be right in the sight of God to hearken unto you rather than unto God, judge ye; for we cannot but speak the things which we have seen and heard. — *Acts* iv. 19, 20.

Here I stand; God help me: I cannot do otherwise. — LUTHER.

I appeal unto Cæsar. — *Acts* xxv. 11.

"Nothing but truth could give me this firmness; but plain truth and clear evidence can be beat down by no ability."

I speak with great confidence. I have reason for it. The ministers are with me. *They* at least are convinced that the repeal of the Stamp Act had not, and that no repeal can have, the consequences which the Honorable Gentleman who defends their measures is so much alarmed at. To their conduct I refer him for a conclusive answer to his objection. I carry my proof irresistibly into the very body of both Ministry and Parliament; not on any general reasoning growing out of collateral matter, but on the conduct of the Honorable Gentleman's Ministerial friends on the new revenue itself. — BURKE.

2. *Authoritative Utterance, Dignified Reproof, or Official Statement.*

Examples. — "Verily, verily, I say unto you."

"Saul, Saul, why persecutest thou me?"

"Thou hast not lied unto men but unto God."

"He shall do this; or else I do recant
The pardon that I late pronouncéd here."

"You wronged yourself to write in such a case."

"Thy money perish with thee."

"Do you forget that, in the very last year, you stood on the precipice of general bankruptcy?"

"Behold, ye despisers, and wonder, and perish."

"Therefore let all the house of Israel know assuredly that God hath made that same Jesus, whom ye have crucified, both Lord and Christ."

You are therefore at this moment in the awkward situation of fighting for a phantom; a quiddity; a thing that wants, not only a substance, but even a name; for a thing, which is neither abstract right, nor profitable enjoyment. . . . Upon the principles of the Honorable Gentleman, upon the principles of the Minister himself, the Minister has nothing at all to answer. He stands condemned by himself, and by all his associates, old and new, as a destroyer, in the first trust of finance, of the revenues; and in the first rank of honor, as a betrayer of the dignity of his country. — BURKE.

"Make room, and let him stand before our face!"

"How shalt thou hope for mercy, rendering none?"

"Upon my power I may dismiss this court."

And this notable conclusion of Edmund Burke's impeachment of Warren Hastings: —

"Therefore, it is with confidence that, ordered by the Commons of Great Britain, I impeach Warren Hastings of high crimes and misdemeanors.

"I impeach him in the name of the Commons of Great Britain, whose national character he has dishonored.

"I impeach him in the name of the people of India, whose laws, rights, and liberties he has subverted.

"I impeach him in the name of the people of India, whose property he has destroyed, whose country he has laid waste and desolate.

"I impeach him in the name of human nature itself, which he has cruelly outraged, injured, and oppressed, in both sexes. . . .

"And I impeach him in the name and by virtue of those eternal laws of Justice which ought equally to pervade every age, condition, rank, or situation in the world."

Without official authority, an utterance may express so strong and settled conviction, and may so appeal to the listener by the weight of its own evident truth, that it amounts to authority. For example: —

Ah, gentlemen, that was a dreadful mistake. Such a secret can be safe nowhere. The whole creation of God has neither nook nor corner where the guilty can bestow it and say it is safe. . . . It must be confessed; it will be confessed; there is no refuge from confession but in suicide, and suicide is confession. — WEBSTER.

Final Stress (<) is the vocal symbol of this form of volition. It is a deliberate gathering up, a cumulation of force. Beginning moderately, it typifies the calm, assured attitude of a mind that is so confident in its position that it does not need to assert itself. The pressure typifies the resistlessly gathering conviction; the ending with full tone indicates the completeness of conviction. The final stress is usually accompanied by falling slide.

Increasing Force in Gesture with slow preparation, often descending front, expresses this form of volition. As most of the words of a sentence serve to prepare the way for the one or two words that contain the heart of the assertion, so most of the time occupied in the final stress gesture is in preparation for the *ictus*, or stroke. Adapt carefully the preparation and *ictus*. Let the hand lead the voice.

III. UPLIFTING VOLITION.

The Stimulus of ennobling thought is here represented together with the sense of insistent or cumulative force;

we also have more noticeable emotion mingled with the volition. It is adapted to the utterance of any sentiment that elevates and fills the speaker's soul, and at the same time seeks to impress and move the soul of the listener. Without this element of insistence, it would be simply emotional; with this it becomes a buoyant pressure, or an elevated impulse, originating in the speaker's conception of the noble, but seeking to make the listener realize the same, and act upon it.

Four types can be clearly distinguished: —

1. *Encouragement*, or stimulation to something good and noble.

Examples. — Wherefore, my beloved brethren, be ye steadfast, unmovable, always abounding in the work of the Lord, forasmuch as ye know that your labor is not in vain in the Lord. — *1 Cor.* xv. 58.

Hold fast that which thou hast, that no one take thy crown. — *Rev.* iii. 11.

Praise ye the Lord; for it is good to sing praises unto our God; for it is pleasant; and praise is comely.

The Lord doth build up Jerusalem: he gathereth together the outcasts of Israel.

He healeth the broken in heart, and bindeth up their wounds.

He telleth the number of the stars; he giveth them all their names. — *Ps.* cxlvii. 1–4.

"Thou, too, sail on, O Ship of State,
Sail on, O Union, strong and great."

2. *Adoration*, with purpose to uplift the listener into the same state.

Example. —

Ye living flowers that skirt th' eternal frost!
Ye wild goats, sporting 'round the eagle's nest!

Ye eagles, playmates of the mountain storm!
Ye lightnings, the dread arrows of the clouds!
Ye signs and wonders of the elements!
Utter forth "God!" and fill the hills with praise!

COLERIDGE.

3. *Admiration*, joined with the purpose to make others admire.

Example. —

How beautiful she is! how fair
She lies within those arms, that press
Her form with many a soft caress
Of tenderness and watchful care.

LONGFELLOW.

4. *Joy or Exultation*, with the purpose to lead others to rejoice.

Example. —

Sing aloud unto God our strength:
Make a joyful noise unto the God of Jacob.

Ps. lxxxi. 1.

Median Stress (<>), expressing generically a "swell," is the vocal expression for this form of volition. It is usually accompanied by a slight rise and fall in the pitch, similar to the falling circumflex, but not heard as inflection.

Study the swell with pure tone, and allow the feelings to be elevated with the increase of tone. Expansibility and fullness of voice are the means for the expression of this property.

A large motion is the gesture for median stress, curving, often "ascending oblique," with expanding, stretching palm, frequently employing both hands. Practice gesture with swell on the vowels. Never allow the tone to become hard or rough. Full swell should produce full resonance.

IV. MIXED TYPES.

1. *Establishment.*

Dignity and Weight characterize utterances of this type. The impression is made, not so much by insistence or cumulation, as by the display of an even, firm, and elevated property, typifying the greatest possible appreciation of nobility and resistless strength.

It will be accompanied by emotional conditions belonging under either "enlargement" or "sternness" in its nobler varieties.

Examples. — And God spake all these words, saying,
I am the Lord thy God, which have brought thee out of the land of Egypt, out of the house of bondage. — *Ex.* xx. 1, 2.

Once more unto the breach, dear friends, once more;
Or close the wall up with our English dead!
In peace, there's nothing so becomes a man,
As modest stillness, and humility:
But when the blast of war blows in our ears,
Then imitate the action of the tiger;
Stiffen the sinews, summon up the blood,
Disguise fair nature with hard-favor'd rage:
Then lend the eye a terrible aspect;
Let it pry through the portage of the head,
Like the brass cannon; let the brow o'erwhelm it,
As fearfully as doth a gallèd rock
O'erhang and jutty his confounded base,
Swill'd with the wild and wasteful ocean.
Now set the teeth, and stretch the nostril wide;
Hold hard the breath, and bend up every spirit
To his full height! — On, on, you noblest English,
Whose blood is fet from fathers of war-proof! —
. . . . . .
The game's afoot;
Follow your spirit: and, upon this charge,
Cry — God for Harry! England! and Saint George!
Henry the Fifth, III. i.

Thorough Stress (——), expressing, generically, sustained force, is the symbol of this form of volition. It is approximately equal throughout the phrase or passage so emphasized. This quality of force will tend to produce also monotony of inflection; both together will give the stateliness, the staid and solid effect, which this type of volition requires. The tone is to be prepared by first singing and chanting with full voice, then practicing passages with the "calling tone," sustaining the force as nearly equal as possible throughout the passage. In drilling on this form of volition it will often be useful to employ prolonged or repeated gesture, oblique, horizontal, or ascending. Full extension of arm will usually be suitable, accompanying the thorough stress.

Paraphrase for Prolonged Enforcement. — This type of energy, in its more rhetorical use, is well exemplified in the even, sustained dignity of such passages as the following from the Psalms: —

"The Lord hath prepared his throne in the heavens, and his kingdom ruleth over all."

Expand by interlining considerations that will help you to realize the elevation and grandeur of the thought.

the Eternal One, the Self Existent; He who is the
The Lord
same yesterday, to-day, and forever, from all
hath prepared
eternity, or ever the earth was, by his established decrees, which shall know no change while time endures, eternal and
his throne
immutable as himself where he dwelleth, whence
in the heavens

his commands go forth to all the universe, thus
and his kingdom
established on a sure foundation, unshaken, immovable, destined completely to triumph over all opposing forces, with eter-
ruleth
nal power and grace both those who gladly accept his domin-
over
ion and those who weakly try to resist his power: — all alike shall feel and own the eternal supremacy of the righteous King,
all.

2. *Violence.*

Perturbation of mind is always present in this form of volition.

The will acts in a more or less interrupted or spasmodic way, under conflicting motives to suddenness and to insistence. There is an impulse toward abruptness, but not simply the abruptness of surprise, impatience, or uncontrolled feeling; it is rather that of deep and tumultuous passion, mingled with the sense of pressure or weight. It is found in strong natures under powerful emotions which they are able only in part to control. The emotions are of the "agitated" class.

Find examples of this in the Closet Scene of *Hamlet*, Act III. Scene iv.; and in *Julius Cæsar*, Act I. Scene i.

Compound Stress (><) is the form of vocal energy expressing this mood. It produces a double shock. This tone can scarcely be given with the voice alone. It must be practiced with gesture, which will frequently be given with clenched fist or strong pulse of palm and fingers, frequently with repeated stroke, or shake.

The compound stress is quite analogous to compound inflection, representing a double motive or impulse in the mind. Usually the two impulses which combine to form

this composite effect may be revealed by analysis, which will show the reason for the presence of the two elements in the thought.

Paraphrase for Violence. — Here, evidently, emotion will be more apparent, and will form a larger percentage of the expressional power. The interlineations will be such as to reveal a disturbed, violently moved, shocked condition of the sensibilities, together with an impetuous, unrestrained, and yet powerful, insistent action of the will. Let this attitude be illustrated by the following passage from *The Vision of Don Roderick* by Scott: —

. . . . . .

"But conscience here, as if in high disdain,
Sent to the monarch's cheek the blood —
He stayed his speech abrupt — and up the prelate stood.

'O hardened offspring of an iron race!
What of thy crimes, Don Roderick, shall I say?
What alms, or prayers, or penance can efface
Murder's dark spot, wash treason's stain away!
For the foul ravisher how shall I pray,
Who, scarce repentant, makes his crime his boast?
How hope almighty vengeance shall delay,
Unless, in mercy to yon Christian host
He spare the shepherd, lest the guileless sheep be lost.'"

Observe that the first three lines quoted hint at the pantomimic condition and expression, which justifies the following speech. The tense, disturbed, abrupt action will of course be expressed in the paraphrase by a violent exclamatory utterance, interjected between the words of the text; thus: —

cruel, conscienceless, defiant, brazen
O hardened offspring

hard-hearted, relentless, overbearing
of an iron race
tell me, speak, answer! horrible, revolting, blood-
What of thy crimes,
curdling, who can name them, who can describe
Don Roderick,
them? what tongue can portray them?
shall I say? What alms, or
prayers, or penance [here the amplification by repetition seems to be done for us]
the horrible blot, the dastardly mark,
can efface Murder's dark spot,
revealing your foul soul in its hideous uncleanness,
wash treason's
ay, treason, blackest crime, beyond murder; most impious! most reckless! most defiant! how can I bring
stain away! For the foul ravisher
myself, how can you expect me? Oh, why should any man be called to intercede for such!
how shall I pray?

NOTES ON CHAPTER VIII.

NOTE 1.

A Final Word on the Study of Volition. — It is vital to observe two things, and in their proper order: First, Try to measure the kind and degree of volition — note carefully the attitude of the speaker's will at the moment of utterance, as bearing upon the will of the addressed. Do not be content with simply saying, "There is volition demanded here;" see *what kind* of volition. Second, Learn carefully and practically each kind of stress; train the voice to these different apportionments of power, until the vocal symbol instantly and instinctively adapts itself to your mind's conception of the variety of volition required.

Practice verifying the significance of these different types of volition by listening critically to voices in conversation and in public discourse.

Do not confuse stress with inflection; practically they may unite —

scientifically we are to separate them; and in the drill stage they must be thought of as distinct.

Practice vowels and numerals in all forms of stress, always associating the rhetorical significance, and mentally adapting sentences requiring different kinds of stress; then take actual sentences, speak them with different kinds of stress, and note the differences in significance.

Do not overdo the matter of stress. Like all vital elements in expression, it must be used moderately in order to be effective. Never allow mere impulse to decide the form or degree of stress. Effective utterance is always dominated by the intelligence and the will.

Whatever particular form of volition is studied, the utterance must be justified to the reader or speaker by such mental expansion, comment, and restatement as could be expressed in writing. This will, indeed, fall short of complete expression, and is intended to be only an aid to such expression; but such aid is needed.

The things to be kept constantly in mind are these: First, that volitional attitudes and actions must be justified by their relations to the intellectual and emotional conditions which introduce them; and, Second, that they may be mentally intensified by such repetitions and additional expressions as, if fully written, would quite overload the verbal expression.

In addition to those already given, find or make typical examples of abruptness, insistence, uplift, establishment, and violence. Write in between the lines and between the words such amplifying matter as you think will legitimately express the accompanying thoughts and impulses of the speaker's mind, and thus give force and point to these different types of volition.

NOTE 2.

In the following passages decide on the form of volition implied. Translate declarative, interrogative, or exclamatory forms into imperative. *See* pp. 100–102.

Gen. xl. 1; Ex. xiv. 15, xv. 1–8, xx. 1–2; Josh. x. 12; 1 Sam. xvii. 44, xx. 30–31; 2 Sam. xii. 5–17, xix. 5–7; 1 Kings xii. 16; Ezra i. 2–4, iv. 3, vi, 6–12; Esther iv. 13–14, vii. 9; Ps. xxxvii. 3, xlvii. 1, lxviii. 7–8, lxxxi. 1–3, lxxxix. 6–8, xc. 1–5, xcvi. 1–6, xcvii. 1–4, cxxi., cxxv. 1–2, cxl. 9–10; Isa. xxv. 1–4, xxx. 1–5, xl. 12–18, li. 9–11, lii. 1–2, lv. 1, lx. 1–5, 17–22, lxii. 1–3; Ezek. xxxvi. 22–24; Matt. ii. 13; Mal. iii. 10; Matt. xix. 28–29; Luke xxiii. 21, xv. 6; John iii. 16–18, vii. 37, xii. 13; Acts ii. 36, iv. 19–20, vii. 49–50, 51, 53, xiii. 41, xxiii. 3, xxv. 11, xxvii. 22–25; 1 Cor. xv. 58, xvi. 13; Eph. vi. 10–17; Heb. i. 10–12, xi. 3, 32–34, xiii. 6; Rev. iii. 11.

CHAPTER IX.

MUSICAL PROPERTIES OF SPEECH.

Analysis. — More general application; Movement or tempo; Slow gives gravity; Fast gives lightness or intensity. Movement in its relation to different types of utterance. Rhythm of speech: Significance of different types of poetic rhythm; Corresponding types of prose-rhythm; abrupt, insistent, gliding, weighty; Analogous to different forms of stress; Prose-rhythm is more dependent upon the reader's interpretation; Examples of different kinds of prose-rhythm. Hamlet's advice to the players analyzed rhythmically; Key defined; Effects of high keys, of medium, of low. Keys in different voices. Melody defined. Effects of smaller diatonic intervals, of larger, of chromatic, of minor, of unusual. Emphatic elements in the sentence set the trend of melody. Melodies discriminative and emotional. Illustration from musical recitatives, arias, and songs. Melodic analysis of the *Erl-King*. Special qualities of tone due to the overtones; Effects of different types of vowels; Mr. Swartz's analysis of different vowel qualities. Rhythm and melody as subtler means of expressing thought.

Thus far we have considered the more minute and particular applications of the properties of tone to special purposes in the utterance.

These general properties of utterance are approached from the physical side rather than from the mental; and for this reason they should be studied only after formal and thorough analysis of thought properties.

The particular applications of tone-properties, as quantity, inflection, stress, serve to single out some word or

phrase as the center of the expression, and as that which gives character to the utterance. All the general applications, as movement, key, melody, general force, and general quality, give character to the thought as a whole, and not with special reference to any one central word or phrase. The general both affects the particular and is affected by it.

The general should always lead, and subordinate to itself the particular. Thus, e. g., "general force" is determined by the consideration of the kind of energy implied in the passage as a whole; when thus determined, "particular force," or "stress," will naturally follow, applying itself to the central words in each assertion or appeal. The emphasis thus secured will not have the undue pointedness or jerky effect sometimes heard in young speakers. It was necessary at first to study force in the form of stress, to reach a specific idea of the different kinds of volition. So, inflection is more easily understood than melody; and pause and quantity, than movement. These different elements, once apprehended in connection with the smaller divisions of speech, become a guide and illustration to the larger divisions, which in turn react upon the particular elements.

We study, as "musical properties," Movement, Rhythm, Melody, Quality, and Force. These are called musical properties because they impart to speech in a marked degree the characteristics of sensuous beauty and poetic ideality, which inhere typically in music itself.

I. MOVEMENT, OR TEMPO.

Movement, as an element of expression, is distinguished from pause and quantity mainly by this feature of general

application; that is, while pause or quantity is heard upon a single element of a sentence, and for the uses of that element, except in case of the oratorical pause, general movement, or rate, is heard as affecting the whole passage, division, or discourse.

Movement in speech corresponds to *tempo* in music; pauses correspond to rests, and quantity to the relative length of tones. The movement, or *tempo*, gives the general effect of the thought as a whole. Movement either measures the rapidity of the mind's action in the thought which is uttered, or suggests the amount and nature of unuttered but implied thought.

Slow Movement is a part of the expression of thoughtfulness, seriousness, solemnity, tenderness, doubt or misgiving, in the mind of the speaker; and adapts itself to the description of scenes, incidents, etc., that are slow-moving or grave. In short, slow movement means *gravity*.

Examples. —

CÆSAR. Would he were fatter! but I fear him not:
Yet, if my name were liable to fear,
I do not know the man I should avoid
So soon as that spare Cassius. He reads much;
He is a great observer, and he looks
Quite through the deeds of men: he loves no plays,
As thou dost, Antony; he hears no music:
Seldom he smiles; and smiles in such a sort
As if he mock'd himself, and scorn'd his spirit
That could be moved to smile at any thing.

Julius Cæsar, I. ii.

BRUTUS. . . . What you have said,
I will consider; what you have to say,
I will with patience hear; and find a time
Both meet to hear and answer such high things.
Till then, my noble friend, chew upon this:

Brutus had rather be a villager
Than to repute himself a son of Rome
Under these hard conditions as this time
Is like to lay upon us.

Julius Cæsar, I. ii.

"'Prince of Peace.' Note that name. When kings rule in that name, and nobles, and the judges of the earth, then they also, in their narrow place, and mortal measure, receive the power of it."

"God bless us every one!" said Tiny Tim, the last of all. He sat very close to his father's side, upon his little stool. Bob held his withered little hand in his, as if he loved the child, and wished to keep him by his side, and dreaded that he might be taken from him. — DICKENS.

Fast Movement is a part of the expression of triviality, lightness, merriment, cheer, boldness, prompt decision, enthusiasm (when not seriously assertive); and objectively, it fits the description of scenes or events that move rapidly. In a word, fast rate means either *lightness or intensity*.

Examples. —

BRUTUS. Ride, ride, Messala, ride, and give these bills
Unto the legions on the other side: [*Loud alarum.*
Let them set on at once; for I perceive
But cold demeanor in Octavius' wing,
And sudden push gives them the overthrow.
Ride, ride, Messala: let them all come down. [*Exeunt.*

Julius Cæsar, V. ii.

SALARINO. Not in love neither? Then let's say you're sad,
Because you are not merry; and 'twere as easy
For you to laugh and leap, and say you're merry,
Because you are not sad.

Merchant of Venice, I. i.

LAUNCELOT. Well, well; but, for mine own part, as I have set up my rest to run away, so I will not rest till I have run some ground.

My master's a very Jew: give him a present! give him a halter: I am famish'd in his service; you may tell every finger I have with my ribs. — *Merchant of Venice*, II. ii.

It will be seen that rate helps to express either of the four principal types of utterance.

1. Formulation, in its various offices, is recognized chiefly by this element, the different kinds of formulative matter being marked mainly by differences in movement. The relation between movement and the varieties of formulation has been partly developed in Chapter IV.

2. Movement also assists Discrimination in the broader sense, as marking the difference between one general scene or thought and its opposite, or between a general negative idea and its antithetic positive. Negatives, as being lighter, usually move faster, assumed matter faster than asserted; subordination faster; doubt more slowly. This broader discrimination is not wholly dependent upon inflection. Slides and circumflexes indicate discrimination between words or phrases; and by the same natural principle of opposition, the differences between one general thought and another, occupying each a paragraph or a division of the discourse, must be expressed by those elements which are naturally adapted to the use of the larger divisions of language; and one of these elements is Rate, or Movement.

Example. — I will not attempt to describe that battle. The cannonading; the landing of the British; their advance; the coolness with which the charge was met; the repulse; the second attack; the second repulse; the burning of Charlestown; and, finally, the closing assault, and the slow retreat of the Americans, — the history of all these is familiar. — WEBSTER.

3. Again, Emotion will most sensibly affect the rate. Whatever awakens feelings of cheerfulness and merriment, or of intensity and rage, will quicken the rate; while that which deepens, ennobles, or oppresses the feelings will show itself in slower movement. For examples of Emotion affecting movement, refer to Chapter VII.

4. So, too, the different kinds of Energy, as applied to whole passages, will affect the rate, and be affected by it. Stress and movement will react mutually. For example: Abruptness will generally tend to rapidity; insistence or enlargement, to slowness. For examples, refer to Chapter VIII.

II. RHYTHM OF SPEECH.

Nothing is more vital to speech than the due proportion of light and shade, or of accented and unaccented elements in sentences. Regular recurrence of accent produces poetic rhythms, or scansion. It is not our purpose here to go into the minutiæ of this subject. The student is advised at this point to review Prosody. We are to study here prose-rhythms, which only approximate the regularity of scansion, and which may even seem to present no real resemblance to it. That there is, however, a more or less regular flow of impulses, is proved by the fact that we find real difficulty in either speaking or hearing a succession of words lacking this property.

In calling attention to this matter of prose-rhythm, there is no intention to induce a droning or "sing-song" style of reading or speaking, neither is it the object to produce an exaggerated or a mechanical measurement of accents; exactly the opposite effects result from a due regard for the rhythm of speech.

1. **The common poetic rhythms** are a good illustration and basis: —

(1) Trochaic. Here the foot consists of an accented syllable followed by an unaccented; as, —

"Sing, O | Song of | Hiawatha,
Of the | happy | days that | followed."

"Know, my | soul, thy | full sal | vation."

(2) Iambic verse. The foot consists of a "short" syllable, or unaccented, followed by a "long," or accented; as, —

The mel | anchol | y days | are come,
The sad | dest of | the year.

BRYANT.

(3) Dactylic verse. The foot consists of an accented syllable followed by two unaccented syllables, giving a gliding, and often a somewhat tripping movement; as, —

Clear was the | heaven and | blue, ‖ and | May with her
cap crown'd with | roses. . . .

LONGFELLOW.

(4) Anapestic verse. In this the foot consists of two unaccented syllables followed by an accented.

The Assyr | ian came down | like a wolf | on the fold,
And his co | horts were gleam | ing with pur | ple and gold.

BYRON.

(5) Amphibrachic. Each foot here consists of an unaccented, an accented, and another unaccented syllable; or, short, long, short.

"The Lord is | my shepherd, | no want shall | I know."

(6) Spondaic. In this both syllables of the foot are accented, and are approximately equal in their volume and force. Such feet come in usually as exceptions, and for

special emphasis. They detain by increased quantity; as, —

> . . . And the | wind and the | brooklet
> Murmured | gladness and | *peace* — *God's* | *peace* with | lips
> rosy | tinted.
>
> LONGFELLOW.

The significance of these different kinds of meter or verse lies deeper than the mere form. It is not simply a question of symmetry, or agreeable succession or collocation of syllables. There is in each kind of meter a certain spirit and expressiveness. Thus, the trochaic gives more of promptness, incisiveness, spring, and boldness than does the iambic. The trochaic is better suited, therefore, to the utterance of the cheerful, the buoyant, the abrupt; it is somewhat analogous to the initial stress. The iambic, beginning light and ending heavy, is quite like the final stress, and is more insistent in its nature; it becomes, therefore, the natural expression of the more serious and grave sentiments. The trisyllabic kinds of verse give, in their nature, more of the gliding or springing effect. This is due, primarily, to the fact that each foot has twice as much light sound as heavy. There is a certain elastic rebound upon the unaccented syllable. This is more particularly noticeable in the dactylic measure. The amphibrach has a sort of rhythmic surge or plunge or dash, which fits it for many bold measures, like that in *Lochinvar*, by Scott: —

> "O, young Lochinvar is come out of the west,
> Through all the wide border his steed is the best."

Or this, from Robert Browning : —

> "I sprang to the stirrup, and Joris and he,
> I galloped, Dirck galloped, we galloped all three."

It may give also the uplift of encouragement.

The anapestic will have a happy combination of full or buoyant flow, or of a broader and more dignified sweep, together with a certain insistence and weight. This is well illustrated in the *Destruction of Sennacherib* by Byron; for example, this passage: —

> "For the Angel of Death spread his wings o'er the blast,
> And breathed on the face of the foe as he passed."

Suppose now these two lines were reconstructed so as to present essentially the same picture, but in iambic verse. We should still retain something of the insistence; but, by removing one of the short syllables from each foot, we have diminished the breadth and dignity of the verse. We have taken out its majesty and sweep. Try it, thus: —

> "The Angel, Death, came on the blast,
> And breathed on face of foes he passed.

A comparison of the two will show that it is not simply nor mainly the less complete logical or grammatical, or even pictorial properties in which the iambic form is inferior to the anapestic. The strength and the nobleness of the anapestic movement itself, with its full and flowing and far-reaching energy, is the essential, the vital element in Byron's magnificent stanzas.

The general significance of these different types of rhythm may be better kept in mind by noting the following mnemonic epithets, which are at least suggestive: —

Poetic Rhythm.

- Trochaic (– ∪) springy, cheery, prompt.
- Iambic (∪ –) more grave, insistent, firm.
- Dactylic (– ∪ ∪) sprightly and musical.
- Amphibrachic (∪ – ∪) with stronger uplifting.
- Anapestic (∪ ∪ –) with a full, buoyant sweep.
- Spondaic (– –) full sound, even.

It must be borne in mind that the effects here indicated are the usual and normal ones. They are subject to many modifications. The thought contained in the poetry is often modified or supplemented, rather than emphasized or directly expressed, by the movement of the verse.

2. **Prose-Rhythms.** — The same element of effectiveness which we feel in the rhythm of poetry, becomes, in a modified form, a vital element in expressive prose. There is not, of course, the regularity of verse, but there is an approximation to it in the proportion and arrangement of accents. *All prose has some rhythm. Prose-rhythm is the apportioning of time by accents, or impulses; and the movement thus produced indicates the speaker's mood or purpose in the utterance.*

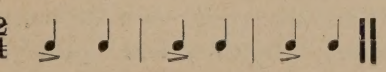
Prose-rhythm differs from poetic rhythm chiefly in these two respects : —

(1) It is less regular.

(2) It is much more determined — often almost wholly so — by the reader's or speaker's interpretation, and not by the formation of the line. It will be sufficient for our use to make four classes of prose-rhythms, which we shall name *Abrupt*, *Insistent*, *Gliding*, and *Weighty*.

Some help may be gained by considering the analogy of prose-rhythms to poetical, and of the latter to the rhythms of music. We may say that all the varieties of rhythm are derived from two primal types, — two-pulse measure and three-pulse measure.

The simplest form of two-pulse measure in music is that which fits trochaic verse. It is expressed thus : —



Abrupt Rhythm is the analogous effect in prose.

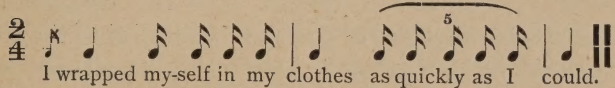
The rhythm depends upon succession of accents, and these accents occur at regular intervals of time. The rhythm will be essentially the same if the even notes representing the accented and unaccented portions of the measure should either or both of them be subdivided. The rhythm is a matter of the apportionment of time, marked by accents, or vocal stresses, in the utterance. Suppose the accented note to be divided into two eighth-notes; thus: —

the *rhythm* is essentially unchanged.

Suppose, again, that the unaccented part should be divided into three, or even into four; so long as the portions of time occupied by accented and unaccented parts of the measure remain the same, the rhythm is unchanged. Now, even in music and in poetry these equal portions of the measure are often thus subdivided, giving variety and flexibility to the rhythm. In prose-rhythms there is still more variety, and two, three, or even four essentially unaccented syllables may occupy one time-portion of the phrase or grouping, which if it were in verse we should call the foot; or in music, the measure.

Take this example from Dickens's *David Copperfield:* "I wrapped myself in my clothes as quickly as I could." Here we shall fail to catch the sense of the rhythm if we attempt to scan the syllables according to meter. The rhythm must express the rapidity of movement demanded by the scene; and the accents must fall upon the emphatic words, "wrapped," "clothes," and "quickly," or "could."

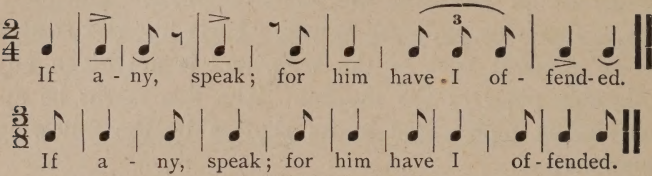
The personal pronoun "I" will not form any essential part of the measure, being unemphatic, undiscriminative, assumed as a part of the verb, as it is in Latin; it might be considered in a musical notation as a sort of grace note, or appoggiatura, in connection with the tone given to the word "wrapped." The syllables "myself in my" may be considered to occupy together the unaccented part of an abrupt group, like a trochaic foot; so may the four syllables "as quickly as;" the second "I" is likewise treated as an essential part of the verb, and is not given any noticeable place in the rhythm. The line might be approximately represented in its rhythm by the following notation: —



It is by no means intended that prose shall be scanned or sung or measured by beating time. The force of these illustrations is simply in the analogy they bear to the more definitely marked forms of rhythm in verse and in music, especially in the recitative. And the point to be remembered might be expressed, *a fortiori*, thus, If, even in the mechanically regular groupings of music and of verse, such alterations, substitutions, and divisions may occur, much more may they occur in the less regular groupings of prose, and yet retain an essential rhythm. It must ever be borne in mind that the rhythm of prose, like the melody of speech, is mainly a matter of the reader's *interpretation*. In the truest light this enhances the artistic qualities of both prose-rhythms and speech-melodies, by their very flexibility, which invites inventive skill and original-

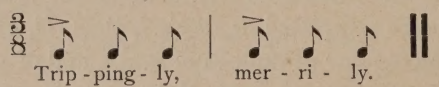
ity of interpretation. To create a melody or adapt a rhythm from one's own insight into the significance and requirements of the passage, is higher art than to follow a definitely prescribed form, either in pitches or in rhythms.

The **Insistent** or iambic rhythms are also based on the principle of twos, but begin on the unaccented part of the measure, thus:—

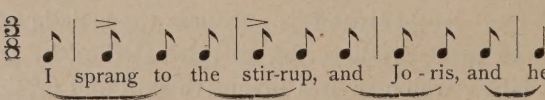


The **Gliding** rhythms of prose are analogous to the triple, or trisyllabic, rhythms in verse, and are all derived from the simple type of three-pulse time, of which 3–8 measure might be taken as the norm.

The dactyl uses this measure in its simplest form. "Trippingly," "tenderly," "merrily," "joyously," "earnestly," and the like, are natural dactyls.

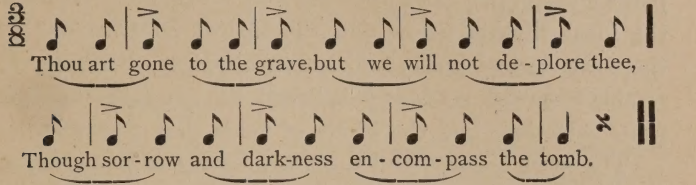


The amphibrach would seem to be made by the same measure, beginning the foot on the unaccented part, thus:—



"Rejoicing," "receding," "surrounding," "uplifting," are amphibrachic words.

The anapest would begin with the last two notes of the measure, and complete its foot on the first, or accented, part of the following measure, thus:—



Weighty rhythms in prose are like spondaic effects in verse, and have close analogy in the even movement of choral music, or, still better, in those exceptional passages in which a single syllable occupies an entire measure of the music, so that essentially each syllable is accented. A fine case of this is in the closing passage of the *Messiah* chorus: "All we like sheep have gone astray." The spondaic effect is very pronounced in the music interpreting these words: "And the Lord hath laid on Him the iniquity of us all."

Order of Study. — After regular stanzas, which most clearly reveal the rhythm, take blank verse, like that of Shakespeare or Milton, and note the effects of the rhythm. A displaced accent or an imperfect line will cheapen and almost destroy the effect in many places; while in other lines change of rhythm, by substituting one foot for another, not only gives pleasing variety in the music of the verse, but often suggests a distinct rhetorical significance which could scarcely be so delicately or so economically conveyed in any other way.

Next take prose passages that are specially rhythmical, those which are semi-poetic being the best at this stage; divide them into feet approximately; that is, separate, as in scanning, the groups of syllables which cluster about every accented syllable; not expecting, of course, to find perfect uniformity, and allowing for a compromise between the ideal rhythmic flow and the logical requirements of the grammatical and rhetorical groupings. Striking resemblances will be found between the passages in such prose selections and the kinds of verse they resemble.

The most incisive and promptly energetic passages, as in explanatory and didactic matter, and in surprise, impatience, prompt decision, — all that would naturally take the initial stress, — will be found to resemble strongly the trochaic verse.

More grave and insistent passages, those expressing settled determination, deep conviction, dignity, authority, and the like, — such as will best be rendered in final stress, — will reveal a noticeable resemblance to the iambic verse.

The more gliding will resemble some one of the trisyllabic verses.

The most weighty of all, occurring in specially emphatic spots, will often be like spondees in a poetic line.

Note the delicacy and strength of the rhythms in these passages from Blaine's *Eulogy of Garfield*: —

"Not alone for the one short moment in which, stunned and dazed, he could give up life, hardly aware of its relinquishment, but through days of deadly languor, through weeks of agony, that was not less agony because silently borne, with clear sight and calm courage, he looked into his open grave.

. . . . . .

"Gently, silently, the love of a great nation bore the pale sufferer to the longed-for healing of the sea, to live or to die, as God

should will, within sight of its heaving billows, within sound of its manifold voices. With wan, fevered face tenderly lifted to the cooling breeze, he looked out wistfully upon the ocean's changing wonders; on its fair sails, whitening in the morning light; on its restless waves, rolling shoreward to break and die beneath the noonday sun; on the red clouds of evening, arching low to the horizon; on the serene and shining pathway of the stars. Let us think that his dying eyes read a mystic meaning, which only the rapt and parting soul may know. Let us believe that in the silence of the receding world he heard the great waves breaking on a further shore, and felt already upon his wasted brow the breath of the eternal morning."

The words, "through days of deadly languor, through weeks of agony," are to be interpreted with the rhythm of weight (spondaic), as expressing the seriousness, the oppressiveness, the tension of the situation. The following clause, "that was not less agony because silently borne," has a gliding rhythm like that of a mild dactyl. It expresses the assumed and repetitious. In the last clause, "clear sight," "calm courage," "open grave," are essentially spondaic. In the next paragraph the epithets "gently," "silently," "tenderly," "wistfully," all express the sense of ideality, tranquillity, and affection, which gives color to this passage, and naturally the words fall into the gliding rhythm of the dactylic type. "Rolling shoreward" gives, by its spondaic effect, a realizing sense of the majesty and sublimity of the ocean, and not less of the great forces of time and eternity, which it figuratively presents in this connection. How sublime and spiritually uplifting, yet how unobtrusive, are these last lines: "He heard the great waves breaking on a further shore, and felt already upon his wasted brow the breath of the eternal morning"! Their effect is greatly enhanced by the mingling of the weighty (spondaic), and the gliding

of the anapestic variety. It is scarcely conceivable that the sentiment could be so fully expressed in any other style of rhythm.

The gliding rhythms might be subdivided as follows:—

That which approaches nearest to the dactylic type expresses thought which is assumed, commonplace, negative, transitional, conciliatory; in a word, whatever passes with the easiest possible movement, and is designed to produce the most comfortable or the most matter-of-course effect.

The gliding rhythm of the amphibrachic variety, that which has the accent, or *ictus*, near the middle of its groups, and which therefore resembles and fits the median stress, is well adapted to all buoyant effects, as encouragement, exhortation, boldness, with some reach or sweep, all that uplifts and stimulates, — whatever expresses the cheery and hearty, rather than the easily comfortable.

The gliding rhythm of the anapestic style, throwing its volume toward the end of its measures, typifies the sense of reach, extent, breadth, fullness, together with ideality or exaltation. It may have a certain type of encouragement, but lacks the personal element and the direct contact, being more elevated, and approaching the stateliness of thorough stress.

In general we may say that the dissyllabic groupings in prose are more intellectual, or else are more simply and directly volitional; while the trisyllabic are primarily emotional. There is in the three-syllable rhythms an agreeable flow, which may mean conciliation, cheerful animation, merriment, buoyancy, or the stronger emotions awakened by the sense of nobility and grandeur. The significance of

each of the four types of prose-rhythm may be more readily remembered by this little table: —

Prose-Rhythm.	Abrupt, *like* Trochaic Verse and Initial Stress.
	Insistent, *like* Iambic Verse and Final Stress.
	Gliding, *like* Trisyllabic Verse and Median Stress.
	Weighty, *like* Spondaic Verse and Thorough Stress.

Take the following sentences in Hamlet's advice to the players, *Hamlet*, Act III. Scene ii.: —

"Speak the speech, I pray you, as I pronounced it to you."

So far the rhythm is most naturally of the incisive, initial stress type, similar to the trochaic verse.

"Trippingly on the tongue,"

gives us almost the equivalent of two dactylic feet; and the reason is obvious. The sound measures the sense, giving a gliding and easy flow.

"But if you mouth it, as many of your players do, I had as lief the town crier spoke my lines."

This is, for the most part, earnest, somewhat insistent. It is the final stress mood, and is similar to the iambic verse. In the last words, —

"The town crier spoke my lines,"

we have an approach to the spondee, which gives a climax of intensity and earnestness.

Notice the abruptness of impatience in these expressive words: —

"O, it offends me to the soul to hear a robustious, periwig-pated fellow tear a passion to tatters!"

Certainly the effect of this sentence does not depend wholly upon the sound of the words, with their sharp, biting consonants, but largely upon the rhythm. And observe how the accent and the rhythm change in the following words: —

"To very rags, to split the ears of the groundlings."

Here we have the iambic, the insistent.

The remainder of this remarkable speech may be analyzed in a similar way; and it will be found that these rhythmic elements here characterized as abrupt, insistent, gliding, and weighty, will quite nicely measure the changing moods in the utterance.

Examples of Prose-Rhythm, to be Analyzed. —

We rear a memorial of our conviction of that unmeasured benefit which has been conferred on our own land, and of the happy influences which have been produced, by the same events, on the general interests of mankind. We come, as Americans, to mark a spot which must forever be dear to us and our posterity.

. . . . . .

We wish that this column, rising towards heaven among the pointed spires of so many temples dedicated to God, may contribute also to produce, in all minds, a pious feeling of dependence and gratitude. We wish, finally, that the last object to the sight of him who leaves his native shore, and the first to gladden him who revisits it, may be something which shall remind him of the liberty and glory of his country. Let it rise! let it rise, till it meet the sun in his coming; let the earliest light of the morning gild it, and parting day linger and play on its summit. — WEBSTER.

Live for something. Do good and leave behind you a monument of virtue that the storm of time can never destroy. Write your name in kindness, love, and mercy on the hearts of thousands you come in contact with, year by year: you will never be forgotten.

Your name, your deeds, will be as legible on the hearts you leave behind, as the stars on the brow of evening. Good deeds will shine as the stars of heaven. — CHALMERS.

The golden ripple on the wall came back again, and nothing else stirred in the room. The old, old fashion! The fashion that came in with our first parents, and will last unchanged until our race has run its course, and the wide firmament is rolled up like a scroll. The old, old fashion — Death. O, thank God, all who see it, for that older fashion yet, of Immortality! And look upon us Angels of young children, with regards not quite estranged, when the swift river bears us to the ocean! — DICKENS.

Books are needed, but yet not many books; a few well read. An open, true, patient, and valiant soul is needed: that is the one thing needful. — CARLYLE.

When my eyes shall be turned to behold, for the last time, the sun in heaven, may I not see him shining on the broken and dishonored fragments of a once glorious Union; on States dissevered, discordant, belligerent; on a land rent with civil feuds, or drenched, it may be, in fraternal blood! Let their last feeble and lingering glance rather behold the gorgeous ensign of the Republic, now known and honored throughout the Earth, still full high advanced, its arms and trophies streaming in their original luster, not a stripe erased or polluted, nor a single star obscured. — WEBSTER.

Prose writing differs from prosodial in the fact of irregular arrangement of syllables. This allows groupings and rhythms to be very flexible, in order that they may express different interpretations, feelings, and motives. Prose is thus freer than poetry — more adaptable. It often happens that a line of poetry, even, may be scanned in different ways, yielding as a result different interpretations, or at least a different spirit. Thus the line, "There is a strange, sweet solace in the thought," may be scanned as an iambic pentameter, which it technically

is; or, by itself, the line might scan as composed of three anapests, or, more strictly, as anapest, amphibrach, and anapest. To do this it would be necessary to elide only a single syllable, the word "is," or unite it in the time of one syllable with the indefinite article following; thus: "There's a strange — sweet solace — in the thought." It is evident that the second rendering produces much less of gravity than the first — more of reverie, with a certain freedom and unconstraint — a sort of abandon.

It is not meant that poetry can often be thus varied in its scansion or interpretation. The point in the illustration is simply that the variable nature of occasional lines in poetry only illustrates the greater freedom and adaptability of ordinary prose. In poetry, as in music, the rhythm is for the most part determined by the writer. In prose, on the other hand, the rhythm is largely determined and produced by the reader. Many passages of prose are, however, so distinctly rhythmical in their writing, and so unmistakable in their general spirit, that the rhythm is largely prescribed, as it would be in music. Such passages, however, are rare, and are the ones that are usually called "rhythmical," in recognition of this distinctive property. They are not the only rhythmical passages in the language. Every passage has a rhythm of some sort, and the purpose in studying prose-rhythms is to recognize these differences in expression as *interpreting* the significance of the passage.

Interpretation largely governs prose-rhythm. The first clause of Hamlet's advice to the players is susceptible of several different rhythms in accordance with the interpretation assumed. If you take it to be a prompt, decisive, authoritative, and somewhat impulsive command, it will

fall into an abrupt rhythm; thus: "Speak the — speech, I — pray you, as — I pro — nounced it — to you." If, on the other hand, you assume it to have a graver, more serious, and more dignified bearing, it will fall into the insistent, or iambic, rhythm: "— Speak — the speech — I pray you — as I — pronounced — it to you." Or again, if it is thought conciliatory, kindly, gentlemanly, as if Hamlet took for granted that they would follow his direction, and only told them they need not do anything else, then the line acquires a gliding rhythm; thus: "Speak the speech [dactyl] — I pray you [amphibrach] — as I pronounced [approximately anapest] — it to you [light dactyl]." This last is probably the best reading, though it is usually given according to the first interpretation.

This element of rhythm in expression is one of the most subtle and delicate, yet one of the most effective. Its realization gives relief to the voice and to the ear, secures an interpretative variety in movement, stress, and accents, and greatly favors agreeable and expressive melodies.

The study of prose-rhythms should have a beneficial reaction upon the reading of verse. The rationalizing of the rhythm, or, in other words, its intellectual interpretation, should save the reader from the mere scansion of "sing-song," which is utterly unscholarly and childish. At the same time, the recognition of rhythm as essential both to the form and to the meaning of poetry can never be overlooked after the reader has learned to recognize the special significance of each kind of rhythm. It very often happens that a passage of poetry may, without altering the essential framework of its meter, be yet shaded

and retouched by the suggestions of other elements which the full interpretation of the thought may demand. The vocal interpretation will thus supplement the poetry, and add to the music of the verse something of variety and fullness, which a mere mechanical following of its scansion would prevent.

In the following stanza, which is iambic as a whole, notice the partial substitutions of some feet, which give variety and richness to the expression. "Bless the shadows" are two trochees. "The beautiful shadows" are essentially two amphibrachs. The trochaic effect gives a somewhat prompt, cheery impulse to the will, as if to arrest the attention, and give, as by a quick heart-throb, the sense of decision and vigor. The words, "the beautiful shadows," fall into amphibrachs, expressing ideality with a certain uplift and strength, and enhancing the interpretation of the figure as given in the remainder of the stanza. The second line, in its simple iambic effect, gives gravity, seriousness, a mild type of insistence, serving to impress the lesson. The substitution of the two anapests in the words "as thou goest abroad," gives something of enlargement and fullness of reach, elevating the line above a mere didactic or volitionally insistent motive. The remaining three lines of the stanza verge closely upon the spondaic; and they thus express a breadth, a dignity and elevation, a sublimity, which could hardly be given by any other form: —

"Bless the shadows, the beautiful shadows,
And take this thought as thou goest abroad;
In heaven and earth,
Shades owe their birth
To light — and light is the shadow of God."

Some favorable prose writings for analysis of rhythm are such as the following : Webster's oration at the dedication of Bunker Hill Monument ; many passages from Everett, as, for example, his lecture on Washington, the oration on the First Settlement of New England, his eulogy on Lafayette ; and many others. Almost every orator who has spoken with effect has given models in this element of rhythm. Nor is it confined to oratory. Specimens may be found throughout the works of such masters of prose style as Dickens, Irving, Hawthorne, George Eliot, Charles Kingsley, Macaulay, and Carlyle. It will be helpful to take passages that are especially fine or strong in their rhythm, and try to paraphrase them into forms having different rhythmic character. It will generally be found that there is a close connection between the rhythmic and the logical properties ; the body answers to the soul.

III. KEYS AND MELODY.

The element of pitch is seen in intervals, or relative distances of tones from each other in the scale, and in the scales or keys employed.

Keys. — A " key " is a group of sounds having different pitches, and associated together by certain relations of sequence and dependence. The two tones most characteristic and determinative in a key are the " tonic " and the " dominant." These are in speech approximately, as they are in music exactly, a fifth apart ; being recognized as the " do " and the " sol " of the key.

1. *Animation*, vivacity, triviality, airiness, brightness, ideality, or excitement, intensity, eagerness, are given by

high keys. They are naturally associated with rapid movement.

Examples. —

"Haste thee, Nymph, and bring with thee
Jest and youthful jollity."

ARIEL. "All hail, great master! grave sir, hail! I come
To answer thy best pleasure; be't to fly,
To swim, to dive into the fire, to ride
On the curl'd clouds: to thy strong bidding task
Ariel, and all his quality."

ARIEL. "Where the bee sucks, there suck I:
In a cowslip's bell I lie;
There I crouch when owls do cry.
On the bat's back I do fly
After summer merrily.
Merrily, shall I live now
Under the blossom that hangs on the bough."

MIRANDA. "O, wonder!
How many goodly creatures are there here!
How beauteous mankind is! O brave new world,
That has such people in't!"

2. *The Commonplace* — that which is not specially emphatic — is expressed by medium keys. These naturally fit a medium rate, and are used in the great bulk of conversational and oratorical matter.

Examples. — "There was a man sent from God whose name was John."

"Happiness is reflective, like the light of Heaven; and every countenance, bright with smiles, and glowing with innocent enjoyment, is a mirror transmitting to others the rays of a supreme and evershining benevolence."

3. *Gravity*, seriousness, pathos, and certain forms of intensity, for example, strong determination, are given in

low keys. Almost of necessity a slow movement is required, as the vocal organs cannot act with great rapidity in the lower tones.

Examples. —

But who may abide the day of his coming? — *Malachi.*

CASSIUS. Portia, art thou gone?
BRUTUS. No more, I pray you.
. . . . . .
BRUTUS. Now, as you are a Roman, tell me true.
MESSALA. Then like a Roman bear the truth I tell:
For certain she is dead, and by strange manner.
BRUTUS. Why, farewell, Portia. We must die, Messala:
With meditating that she must die once,
I have the patience to endure it now.
MESSALA. Even so great men great losses should endure.
Julius Cæsar, IV. iii.

Classify the following utterances as to keys: —

VARRO. Calls my lord?
BRUTUS. I pray you, sirs, lie in my tent and sleep;
It may be I shall raise you by and by
On business to my brother Cassius.
VARRO. So please you, we will stand and watch your pleasure.
BRUTUS. I will not have it so: lie down, good sirs;
It may be I shall otherwise bethink me.
Look, Lucius, here's the book I sought for so;
I put it in the pocket of my gown. [VARRO *and* CLAUDIUS *lie down.*
LUCIUS. I was sure your lordship did not give it me.
BRUTUS. Bear with me, good boy, I am much forgetful.
Canst thou hold up thy heavy eyes awhile,
And touch thy instrument a strain or two?
LUCIUS. Ay, my lord, an't please you.
BRUTUS. It does, my boy:
I trouble thee too much, but thou art willing.
LUCIUS. It is my duty, sir.
BRUTUS. I should not urge thy duty past thy might;
I know young bloods look for a time of rest.
LUCIUS. I have slept, my lord, already.

BRUTUS. It was well done ; and thou shalt sleep again;
I will not hold thee long : if I do live,
I will be good to thee. [*Music and a song.*
This is a sleepy tune. O murderous slumber,
Lay'st thou thy leaden mace upon my boy,
That plays thee music ? Gentle knave, good-night;
I will not do thee so much wrong to wake thee:
If thou dost nod, thou break'st thy instrument:
I'll take it from thee ; and, good boy, good-night.

Julius Cæsar, IV. iii.

Keys of Different Voices. — Male voices will, on the average, give about D (middle of bass staff) as the dominant tone of their medium key; female voices nearly an octave higher. These tones are, respectively, the best for general practice. The male voice will be in the "lower chest" action, or register; the female, in the "upper chest." There is less difference as to pitch in speech tones between high and low voices than is often supposed. The difference is more in fullness — the bass and alto voices having deeper, larger vibrations in the lower tones. Tenors may average F where basses would give D; sopranos D, where altos would give B. The dominant tone of the medium key should leave room for a full and strong descending fifth without forcing the lower tone of the interval. Every voice should have control of at least one octave and a half of resonant tones; most voices can use two octaves or more.

Give examples of passages requiring different keys; according to the above principles, 1, 2, 3.

Melody as here treated is not rhythm, nor euphony, nor harmony. Rhythm has already been discussed; euphony is treated under "special qualities," and is regarded as suggestive of the sense, thus covering the ground usually

treated under harmony. Melody here means a succession or *sequence of pitches*. Broadly defined, it may be considered a fuller application of the doctrines of inflection, together with certain added elements of significance, mainly emotional, which are most directly and definitely symbolized by the element of motion. Melody in the voice thus becomes analogous to gesture in its fuller import, as including the bearings and textures of the body, as well as the definite movements of gesticulation.

As to Intervals in Melody. — 1. Small diatonic intervals give the commonplace, unimpassioned, conversational. The voice will move mostly by seconds and thirds, except in direct interrogation and in positive affirmation, where it will give a fifth, ascending and descending respectively.

2. Larger intervals give boldness or hilarity, like free, large movements of the hand. Sometimes they symbolize an ascent into the realm of ideality; thus a high tone, held lightly and easily, may suggest a separation from the physical and the earthy. Often an octave, or even more, may be traversed.

3. Chromatic intervals give intensity, either of irritation and rage, or of pity, pathos, humility, etc.

4. Minors give sadness, drooping, depression; or intensity, — conflict yielded to, or overcome.

5. Unusual intervals (for example, the augmented fourth, the sixth, or the tenth) give unexpected effects.

Inflection and melody mutually react, forming ascending, descending, or composite melodies, according to prevalence of rising or falling slides, or of circumflexes. These are sometimes called "sweeps."

The Emphatic Elements in a sentence set the trend of melody, into which the secondary or subordinate elements

are attracted. Thus melody, in connection with grouping, serves to express the intellectual, especially the **discriminative** properties of the thought. Melodies that tend upward give a general sense of incompleteness; those tending downward suggest completeness, affirmation, assertion, domination. Antithetic thoughts expressed in clauses or sentences will usually take contrasted melodies, just as antithetic words take contrasted slides.

Much can be gained at certain stages of the study by diagramming sentences and passages for melody. This need not be done by using actual notes on the musical staff, but quite as well, and often better, especially for discrimination, by writing the words in such shapes and relations as to suggest the movements of the voice on them; thus:—

bury him;"
to Cæ- praise
come sar, to
"I not

or, by simply marking on the board or paper lines and dots, — long, bold lines for the emphatic words, and lighter, shorter lines, or mere dots, for secondary and unimportant elements, especially for that which is subordinate.

When the student has secured accuracy and rapidity in marking inflections as heard in dictated exercises, he will have little difficulty in expanding these into melodies. The diagramming of melodies will have the same relation to vocal expression that diagramming of sentences has to analysis in grammar. The melody-diagrams are somewhat the more natural and directly suggestive. One advantage of the freer marking by lines and dots is that it leaves the teacher at liberty to accommodate the scale or the propor-

tions to the individual student, throwing into bold relief any feature that may, for any reason, need to be specially emphasized. But such devices, whether in grammar, in rhetoric, in logic, or in vocal expression, are of course only a temporary scaffolding.

As already seen in the significance of different intervals, melody has, in connection with qualities, a directly **emotional** effect. Combined with proper forms of stress, it becomes also **volitional.** Perhaps the impulses of the will are quite as plainly indicated by melodies as are the emotional conditions. Indeed, emotion and energy are so interblended in expression that it is difficult to separate them. Minor cadences reveal weakness of will quite as often as they show depression of feeling; any expression of a subdued state of feeling is often saved from becoming enervated or unmanly by that poise, directness, and "tonicity" in the voice which is symbolized by full major melodies.

The following examples, derived from a study of the relations of song and speech, will illustrate various elements of significance in melody, especially the emotional and the volitional. The student will not, of course, attempt to make an exact reproduction of these musical melodies. They will be useful in showing the general outline of speech-melodies fitted to express similar sentiments. It must be further borne in mind that the individual notes in speech differ from those of song in an essential feature, — that of continuity. The speaking tone is composite, having a "radical" and a "vanish." The radical may be recognized as having a definite pitch, like that of a musical note. The only practical difficulty in determining the pitch is the short duration which it usu-

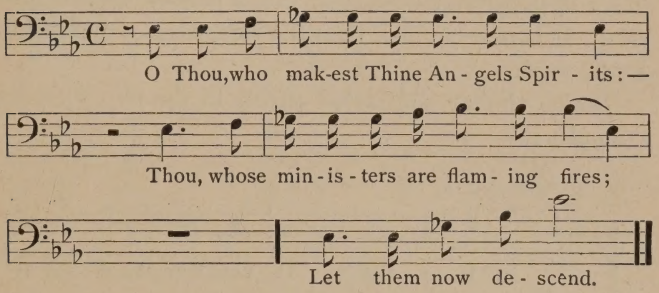
ally has. On the other hand, the vanish is a subtile, gliding element, immediately following the radical, and closely united with it, so as to be almost indistinguishable unless unnaturally prolonged. A prolonging or drawling of this vanish sometimes produces an effect similar to that of the circumflex, from which it differs in this respect: the circumflex proper is not a combination of radical and vanish, but of two different radicals.

The speaking tone, then, is constantly moving, upward or downward; whereas the singing tone is held for an appreciable time on the same unvarying pitch. This has sometimes been called "level pitch." Exceptions to level pitch in singing are the "portamento" and the "appoggiatura," which perceptibly resemble certain effects of speech; and the one exception to waving or vanishing pitch in speaking is the monotone, which strongly resembles chanting. Making all due allowance for this difference between the intonation of song and that of speech, it will still be true that the melodies of music, particularly the intervals of expressive recitatives, afford many valuable hints as to melodies of speech.

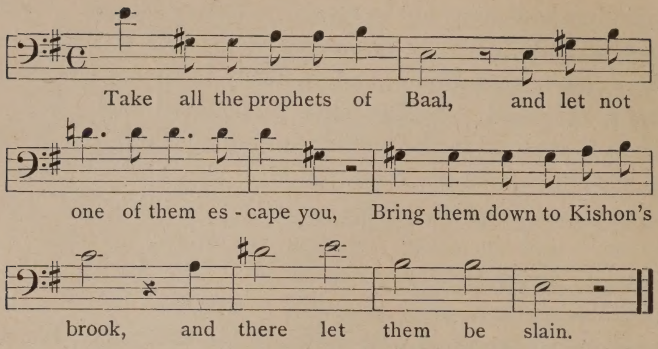
The examples here given may first be sung (transposed into any other key if more convenient), and then immediately read in approximately the same intervals, allowing perfectly free play of the voice as to radical and vanish, and not attempting to reproduce the time-effects of the song, either in rhythms or in relative length of notes. Usually pauses will be substituted for prolongations, though fullness of quantity in speaking may, in large degree, suggest the same effect as length of note in singing.

The commonplace or unimpassioned effect of small dia-

tonic intervals need not be specially illustrated here. That may be seen in the early phrases of the aria "O Rest in the Lord," from *Elijah*, and in many examples that will easily be found. Bolder, more pronounced and positive effect is realized in the closing phrases of "But the Lord is mindful," from *St. Paul*. Notice, also, similar effects, but more colloquial, in the recitative, "Elijah, get thee hence," and in other vigorous recitatives, as well as in many songs of a dramatic nature. The difference between minor and major intervals, as also that between the smaller and larger, is well shown in two contrasted recitatives from the same oratorio.

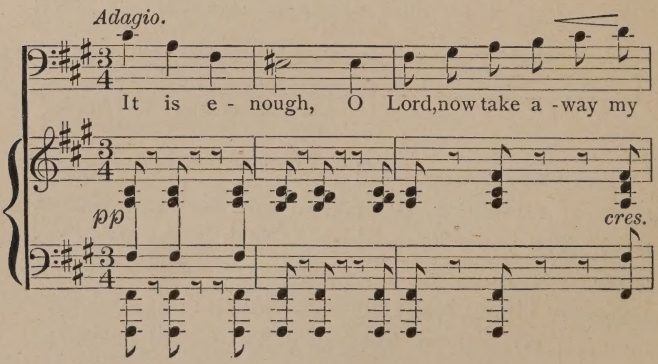


Here the minor third in the first phrase conveys a sense of repression, as of reverence blending almost into awe. The wider interval of the fifth in the second phrase gives something more of strength, as the soul of the prophet begins to kindle into righteous indignation; and the rapid ascent of the octave, followed (as it would be in speech) by a swift falling slide of the octave on the last syllable of "descend," gives the full climax of majesty and irresistible power.


Take all the prophets of Baal, and let not
one of them es - cape you, Bring them down to Kishon's
brook, and there let them be slain.

Note in this example the effects of openness, boldness, and a dash of vindictiveness, given mainly by the intervals. It is more human than the foregoing — more of the earth, earthy.

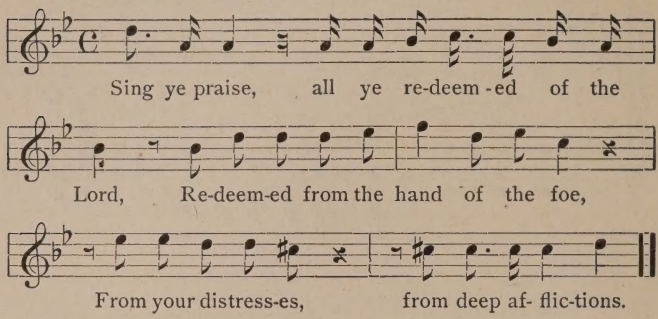
Notice similar contrasted effects in the two following examples: —



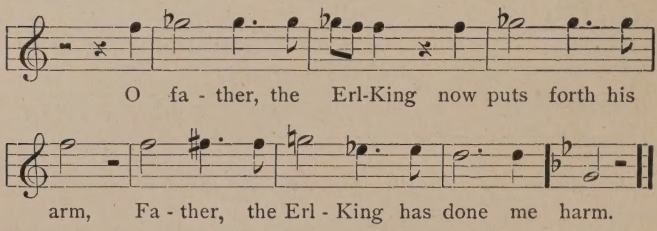
The difference in expressiveness resides both in the keys, with their consequent intervals, and in the rhythms.

life, for I am not bet - ter than my fa-thers!
p
Molto allegro vivace.
f
I have been ver - y jeal - ous for the
p
Lord, for the Lord God of Hosts.
ff

Note the tenderness and pathos given by chromatic intervals in the following example: —



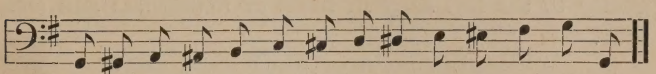
The following from the *Erl-King*, by Schubert, shows a different effect secured by chromatic intervals; namely, great intensity, that of fear or dread.



The cessation of the chromatic effect and the return to wide intervals descending by a fifth to the key-note, indicates the suspension of the terror, and the acquiescence of weakness, submitting to the inevitable. The effect is that of finality, with sadness and gloom.

Another example of chromatic interval giving great intensity, in this case that of pointed energy with surprise,

was heard by the writer in a most effective rhetorical rendering of a sentence from Grattan: "He has charged me with being connected with the rebels." The melody of speech was precisely that of the ascending chromatic scale, closing with the interval of an octave, discrete, or staccato, between the two syllables of the last word; thus: —



Much valuable suggestion, especially for advanced students, may be gained as to the significance of melodies, by analyzing recitatives in their connection, entire songs, especially of the more poetic or romantic type, and choruses that are especially dramatic. Such forms will give the most of direct and positive light upon speaking melodies, because they have most of obvious analogy. Many thematic songs and choruses will also suggest the germs of melodies as truly and as helpfully.

The *Erl-King* is especially commended as fruitful in its suggestions of melody.

"Who rideth so late through the night wind wild?"

This is given in easy, didactic intervals ending with a rising fifth.

"It is the father with his child."

This line follows in similar intervals, putting "father" at the highest point in the melody, and ending the phrase on the key note with descending fifth, like affirmation.

"He has the little one well in his arm,
He holds him safe, and he folds him warm."

The melody here has gentle, caressing, falling slides, giving the last words the close interval which marks the minor cadence, expressing tenderness, an inward glow and fervor.

"My son, why hidest thy face so shy?"

The question is asked with plain, open intervals, rising gently to the last as if in tones of tenderness and solicitude.

"Seest thou not, father, the Erl-King nigh?"

Here the intervals suddenly become wide, the relative length of the notes greater, and the whole has comparatively a startled and strained effect.

"The Erlen-King with train and crown."

Here is introduced a chromatic interval, the minor second, giving oppression and terror.

"It is a wreath of mist, my son."

We find here a lower range of tones, with simple, small intervals, as if by quiet and commonplace utterance the father would restore the confidence of his terrified child.

"Come lovely boy, come go with me,
Such merry plays I will play with thee.
Many a bright flower grows on the strand,
And my mother has many a gay garment at hand."

All this is given in the major key, with open intervals of the most airy, easy, gliding, alluring nature.

The child again bursts out in the strained expression of closely oppressed chromatic intervals: —

"My father, my father, and dost thou not hear
What the Erl-King whispers in my ear?"

And the father again, with open and smoothly gliding intervals, answers: —

> "Be quiet, ah, be still, my child,
> Through withered leaves the wind howls wild."

Again comes the bewitching melody of the "sprite," in wide, dancing, flitting intervals.

> "Come lovely boy, wilt thou go with me?
> My daughters fair shall wait on thee,
> My daughters their nightly revels keep;
> They'll sing, and they'll dance, and they'll rock thee
> to sleep."

Again the frightened child calls out in the same constraint of narrow interval, but this time in a higher key.

> "My father, my father, and seest thou not
> The Erl-King's daughters in yon dim spot?"

Once more the lower tones, large intervals, with prevailingly descending melody, express the assurance, quiet, and depth of confidence, with which the father seeks to still the child.

Now comes a different element in the melody. The important words take longer notes, the melody glides downward in beseeching and caressing form, but at the last assumes the positive, bold, almost angular effect of the open fifth.

> "I love thee! thy beauty has ravished my sense,
> And, willing or not, I will carry thee hence."

For the last time comes the shriek of alarm and despair, in the same constrained, forced utterance of chromatic interval, but this time at the very top of the scale.

> "O father, the Erl-King now puts forth his arm,
> Father, the Erl-King has done me harm."

Now the narrative proceeds in the intervals of the minor scale, giving oppression, gloom, weirdness, pathos, and intensity, on the word "shudders;" the grace note, or appoggiatura, conveying much the same significance as the agitated or tremulous quality in the speaking voice.

"The father shudders; he hurries on;
And faster he holds his moaning son."

The *dénouement* is most pathetically given by modulation to another key, with intervals which seem strange and unexpected, and leave the mind in an unfinished, almost bewildered state, picturing most effectively the broken ties, the disappointment, the desolation of the scene.

"He reaches his home with fear and dread,
Lo! in his arms the child was dead."

Let these be expressively sung, with accompaniment; and then let them be as expressively read, in melodies *similar* to those of the music, but not stiffly copying them. Many less pointedly formative, but not less definitely suggestive, may be found. Indeed, it is not so much those which definitely resemble the melodies of speech, as those which give a germinal thought in the theme, that offer most of real suggestion as to the nature and significance of speech melodies.

IV. SPECIAL QUALITIES.

Different shapings of the mouth cavity produce *varying overtones*, and impart different qualities, even with the same fundamental voice action. Hence, aside from the leading kinds of quality already mentioned, we recognize

some special qualities. Of these there are six distinctly recognizable, corresponding to as many definite shapes of mouth, and represented each one by a characteristic vowel.

It is a well-known fact that vowels are simply qualities. Hence, to each vowel attaches a distinct emotional significance. Thus *oo* is soothing; *e* is intense; *ā* (better represented by the German *ö*) is great, stately, grand; *i* (*ai*) is bright, wide, high; *o* is noble; while *ä* (*ah*) is hearty. Of course there are combinations and shadings of these effects indefinite in number.

At the request of the author the following analysis has been contributed by his pupil and friend, Mr. Charles K. Swartz: —

In the utterance of the special vowel qualities above discussed, a striking analogy is found to exist between the mental concept and its physical symbol. Thus, in the formation of the vowel *oo*, the oral organs are gently relaxed, the tongue lies softly on the floor of the mouth, the lips are slightly parted, and that peculiar quality is imparted to the sound which is recognized by the ear as *oo*. If now the oral organs become more tense, and the edges of the tongue are turned up, and the lips slightly contracted, the vowel quality *e* is produced, whose significance is strikingly symbolized by the tense conditions of the oral organs. If the mouth cavity be expanded and the opening of the lips made round, *o* is produced, whose significance, as above given, is *noble;* its more generic meaning may be viewed as large, expanded. If, while the mouth organs are in the position required for the utterance of *o*, the tongue and lips be rendered tense, whereby their texture will become more firm, *a* is produced. This vowel, signifying that which is great, more accurately expresses a double element, — the enlarged and the intense, — both of which enter into the concept of greatness. Opening the mouth widely, without stiffening or unnatural constraint of any of the oral organs, *ah* is produced; its concept being openness, heartiness, but

without any particular intenseness. If while held in the last position the oral organs be rendered more tense, whereby the tongue will be made slightly concave, the lips somewhat drawn together, the sound *i* will result. The mental concept expressed by *i* when analyzed will be found to consist in these two elements: wideness, and intensity, well marked in the words *high*, *wide*, given in the discussion preceding as its key words.

These analogies may be summed up in the following table: —

Oral Organs.		*Significance.*
Gently relaxed	= *oo* =	Soothing.
Tense	= *e* =	Intense.
Expanded	= *o* =	Noble, enlarged, expanded.
Expanded tense	= *a* =	Great, largeness with intenseness.
Open	= *ah* =	Hearty, openness.
Open tense	= *i* =	High, wide, openness, or wideness with intensity.

The essentially diphthongal character of *e*, *a*, *i*, is revealed in the above table, as well as their relation to the vowels *oo*, *o*, *ah*. This accords with the fact that in certain languages *e* is considered a modified *oo* (as in German ü); *a* is considered a modified *o* (as in German *ö*); while *i* is recognized as equivalent to *ah-e*.

It is believed that a fuller study of the manner in which particular mental concepts have become associated with particular tone-qualities will reveal facts analogous to those above given. In general it seems probable that definite mental states induce particular muscular conditions of the vocal organs. Each muscular condition modifies in some special way the sound uttered. This being learned by experience, there arises that association between mental concept and tone-quality which is the basis of the expression of thought by quality.

As in "quantity," so in quality, there are, for most situations, words naturally suited for expression. Study of emotional effects in poetry and oratory will discover many of these, and thus greatly enrich one's diction, as well as his delivery.

Any vowels may be tempered or colored with any others, making it possible to change somewhat the emotional character of a passage, even with words naturally unfavorable.

It is also important to remember that the essentially *diphthongal nature* of many of the vowels gives opportunity for many delicate shadings which are necessary for full vocal expression.

NOTES TO CHAPTER IX.

NOTE 1.

This treatment of qualities is the vocal application of the rhetorical properties of euphony and harmony, as treated by many writers. Professor Day, in his *Art of Discourse*, speaks of euphony as that element in style which "respects the character of the sounds of words regarded merely as sounds, without reference to any thought which they may express." He defines harmony as that property which "respects the character of the sounds of words as expressions of thought;" and he says, "harmony, in the wider sense, includes harmony proper, rhythm, and melody."

We have treated separately the topics of rhythm and melody, and are now speaking of sounds as expressing mental states or emotional conditions. We hold that there can be no justification for sound as sound in intelligent utterance. One thing sounds better than another in so far as it better expresses the thought — with this modification; that when the same intellectual perception, or the same image, can be equally well presented by two utterances, one of which is agreeable and the other disagreeable, the preference is naturally to be given to the agreeable one. Yet even here there is a *reason* for the choice in this fact; viz., that the quality of agreeableness is one of the elements of the thought as expressed; that is, it is a part of the speaker's utterance, and as such cannot be eliminated nor ignored in the measurement of the thought. It remains, therefore, essentially true that we are to measure even the euphonic elements of utterance as elements in the *thought*.

Professor Hepburn says, "So intimate is the connection between sound and sense that if we have chosen the fitting words, and connected

our ideas according to both their main and their subordinate relations, our sentences will seldom offend the ear. Harmony and melody are not so much independent qualities as the natural and necessary result of the conformity of language to thought and passion. Inharmonious sentences will generally be found to be deficient in correctness, clearness, precision, or energy. When the logical defects are remedied, the disagreeable roughness disappears."

This is from the rhetorical point of view; and the same will hold in vocal expression. In elocution much mischief has been done by assuming that sounds have a value of their own, apart from the sense. The mouthing, declaiming, and elocutionizing, which have done so much to disgust sensible men with the very name "elocution," have been due largely to this misconception.

Those who practically follow the advice of the old-time elocutionist, "Whenever you speak, use as much voice as possible," may well be expected to abuse the delicate properties of rhythm, euphony, and melody. The true interpreter, whose business is with the thought, will not, indeed, disregard any factor in its expression; but all the details will be wisely subordinated to the central purpose. Thus treated, all properties of tone and action will be more pleasing and more effective than they would be if detached from that purpose, or made superior to it. The body is better as a body when obeying the purposes of a noble soul. In all study, therefore, of qualities, both general and special, seek to find, first of all, the *purposes* in the utterance; not alone the logical and intellectual purposes, but as well the imaginative, the emotional, and the volitional. These, justly apprehended, will lead to a temperate and judicious employment of all the subtler properties of utterance, as well as of the more obvious and logical.

NOTE 2.

Study change of movement in the following passages :—

Gen. xviii. 12–15, xx. 11–12, xxii. 10–12; Ex. viii. 1–5; Josh. x. 12–13; 1 Sam. xiv. 43–45, xvii. 43–47; Esther v. 11–13; Job i. 10–12; Ps. xix. 1–9, cxxiv.; Eccl. iii. 1–11, xi. 7–10; Song of Sol. vi. 10–13; Isa. i. 18–26, iii. 25, iv. 2, v. 1–7, viii. 13–18, xxii. 12–14; Dan. iii. 14–18, 24–25, viii. 16–17; Joel ii. 1–2; Matt. viii. 18–22, ix. 27–28, xv. 21–28; Mark x. 26–27, 46–52, xi. 1–6, xiii. 1–2, xiv. 13–21, 48–49; Luke ii. 10–14, iii. 4–14, iv. 3–4, 18–21, 41, vi. 2–5, xx. 41–47; John xix. 15; Rom. iii. 10–19, vii. 22, viii. 1, 36–39, xi. 28–36.

NOTE 3.

In the following hymns, describe and point out any substitutions of different kinds of feet.

"Sun of my soul! thou Saviour dear."

"Begin, my tongue, some heavenly theme."
"My God, how wonderful thou art."
"Come, thou Almighty King."
"It came upon the midnight clear."
"I heard the voice of Jesus say."
"When I survey the wondrous cross."
"Hark, ten thousand harps and voices."
"All hail the power of Jesus' name."
"When thou, my righteous Judge, shall come."
"Come, ye disconsolate."
"Just as I am."
"Sweet was the time when first I felt."
"Tell me, my Saviour, where thou dost feed thy flock."
"Nearer, my God, to thee."
"Art thou weary, art thou laden?"
"Ashamed of Jesus."
"Peace, perfect peace, in this dark world of sin."
"We would see Jesus, for the shadows lengthen."
"Walk in the light! so shalt thou know."
"Hark, hark, my soul, angelic songs are swelling."
"Lead, kindly Light."
"Jesus shall reign where'er the sun."
"Hail to the brightness of Zion's glad morning."

NOTE 4.

Analyze as to prose-rhythm.

Gen. i. 1–5, xxvii. 30–40; Ex. xv. 1–18; 2 Sam. xviii. 31–33, xix. 5–7; 2 Kings vii. 9–10, ix. 1–3; Esther vi. 10, vii. 10; Ps. xix. 7–9, xxiii., xcviii., ciii.; Eccl. xi. 9–10, xii. 1–7; Song of Sol. viii. 6–7, vi. 10; Isa. xxix. 1, lii. 1–2, liii. 6; Matt. vii. 1–2, xxiii. 27–28, 37; Mark i. 1–3, iv. 38–41, xiii. 1–2; John i. 1, iv. 21–24, x. 1–5; Acts v. 35–39, vii. 51, xx. 34–35, xxiii. 26–30, xxiv. 2–21, xxvi. 19–20; 1 Cor. xii., xvi. 13; Eph. vi. 10–20; 1 Tim. vi. 17–19; Rev. iv. 8, vii. 12, xxii. 17.

NOTE 5.

Changes of key.

Gen. xxvii. 30–40, xxxii. 3–12; Ex. xv. 21; Ps. xii. 3–5; Isa. vi., viii. 19–20; Ezek. ix. 1–2; Dan. v. 17–18, vi. 20–22; Matt. v. 21–22, vii. 24–29, viii. 25–27, ix. 23–26, xi. 7–11; Luke vii. 2–9, xi. 27–28; John xxi. 15–17; Acts xxiii. 3–5, 6–9; 1 Cor. viii. 4–6; Rev. xiv. 6–7.

NOTE 6

Special qualities — vowel and consonant.

Ps. xlii. 7a, xc., cxix. 97, 108, cxxv., cxxxvi., cxxxviii.; Isa. vi. 2–5, xl., xlii. 1–4, xliii. 2–3a, lii. 1–2, liii. 4–5, lv. 6–13, lviii. 8–11, lx. 1; Matt. x. 29–31; John xiv. 27; Rev. ii. 18, viii. 13, xiv. 13, 17–20, xvi. 5–7, xviii. 10, xix. 1, xxii. 17.

CHAPTER X.

CONCLUSION. — CRITICISM.

Analysis. — Criticism is the final test of an art product. Popular criticism expresses general impression without minute discrimination. Technical or scholarly criticism attempts to give a specific judgment. Province of criticism. Individuality in expression is to be preserved, while the individual is broadened and symmetrized. Criticism applied to the more objective features of delivery and judged by the evident purpose in the communication. Criticism applied to subjective properties, as self-control, appreciation, directness, enthusiasm, personal peculiarities. Purpose and paraphrase as related to criticism. Mutual helpfulness is the object in all criticism.

An art product has its final test in a discerning criticism. The art student should himself become a capable critic. The spontaneity which has been insisted upon is not antagonized by proper criticism. It is rather regulated and directed by the principles of criticism, to which art is naturally amenable.

We say, "You should render the thought," "You must not be declamatory," etc.; but what is declamation? What is it to interpret the thought? Unless we can find the processes of the thought, and tell what is truly manifestive, what basis have we for criticism?

Criticism ought to mean intelligent, thorough, and candid judgment. Practically, it too often means mere fault-finding.

Criticism may be divided into two classes: —

1. Popular, expressing a general approval or disapproval, with no well-defined or scientifically determined judgment as to the merits of the work. It is a sort of feeling that the effect is right or wrong because it agrees with, or differs from, a preconceived standard, or simply because it pleases or displeases the critic.

2. Technical or scholarly, the expression of a specific judgment from which personal taste and feeling are largely eliminated. Such judgment is based upon definite knowledge of the laws of thought and expression, and upon a trained ability to discern whether the expression justly embodies the thought. It studies the thought from the writer's and speaker's point of view, rather than from the critic's personal view, recognizing the individuality of the speaker as an important element in the problem.

Just here arises the question: What and how much in expression is legitimate subject of criticism? Broadly we may answer: All that has to do with the *manifestation of purpose* is amenable to scientific criticism, because it employs physical means which are subject to observation, classification, and generalization — in a word, to law; and because men do recognize certain forms of expression as symbolizing certain forms of thought, feeling, and purpose. On the other hand, all that has to do with the formation of purpose on the part of the speaker belongs to his individuality, and is outside the pale of rhetorical criticism. The view of fact, or truth, that one is able to obtain depends upon his temperament, habits of mind, associations, constitutional or accidental limitations — his personality; and the use of fact, or truth, which he chooses to make depends upon his ethical and æsthetical disposition. These quali-

ties of the man, however, while not strictly subject to rhetorical criticism, may yet receive much of suggestion from a broad study of the properties of thought as related to utterance.

Individuality in Reading and Speaking. — In what has been said in this book, it has not been intended to erect any absolute or mechanical standard of expression. The elements that have been treated are always to be adapted to the individual, and always to be modified by personal properties, as temperament, taste, natural voice; and also by special circumstances, as relations of speaker and audience, occasion, and especially by the purpose in the utterance.

Moreover, all the elements of expression represent relative effects, not absolute. People differ in their conception of thought, and consequently must differ in utterance. One is naturally calm, simple, and unimpassioned; another naturally sees things in sharp contrast; while a third inclines to state fact or argument with great energy; and a fourth can never dissociate thought from emotion.

To say that all these must speak alike, would be an attempt to destroy the very charm of speech, which is the expression of the individual's apprehension of the thought, or the thought as measured by the communicating mind. Scarcely less absurd would it be to assume that a person naturally deliberate needs no quickening of the other elements; or that one naturally intense and energetic should always employ force; or that a naturally emotional person should forever be showing his feelings.

Every one needs such broadening and symmetrizing as may be gained from a discerning study of the moods and means of utterance. Some need this much less than

others. Such are naturally versatile, responsive, and well-balanced. But this very versatility — a special gift to the few — is to be sought by the many through broad culture.

The same is true in matters of physical endowments and acquirements, as voice, bodily bearing, action. No one can gain much by imitating another, or by seeking to acquire the same flexibility or elasticity of vocal action, the same volume of tone, or the same grace or fullness of gesture. But while not to be imitated, all these may be emulated, provided only that one follow nature, and carefully preserve his own individuality.

The same is true of the special elements of expression. There is no absolute length of pause, or degree of quantity; there is no arbitrary scheme of inflections or melodies which all are to use alike in all cases, nor is the degree of quickness of impulse, or intensity of pressure, or fullness of swell, the same for all. One may express feeling sufficiently with very slight variation of quality, while another will need to make the differences quite marked. In one the least gesture is sufficiently expressive, while the same amount would render another speaker stiff and constrained. Then, too, men will always differ as to the amount of deliberation needed in a given case; as to what may be assumed, and what needs to be insisted upon; as to when and how feeling may properly be expressed. Yet within the limits of the most jealous individuality, there are to be found these *relative measurements of thought-properties*, and their corresponding exponents in elements of tone and action. All these may be studied, not only without detriment to individual freedom, but even with positive gain; for through these each one

may find his own way into the fullest, most varied, most natural expression of which he is capable.

We may notice, first: —

Objective Properties of Delivery. — These will be, first of all, the Type, as formulative, discriminative, emotional, or volitional. One must judge whether the speaker or reader has apprehended rightly the general purpose of the article or passage, and must sustain his criticism by specific reasons. These reasons will be based upon the recognized laws of thought as related to delivery.

After judging of the moods in general, and of the means by which they are expressed, as movement, key, melody, interval, general quality, general force, notice particular applications of pause, quantity, inflection, quality, and stress. If pauses are too frequent or too infrequent, too long or too short, show why. If a rhetorical pause is overlooked, point it out, suggesting what additional implied thought might have been recognized, and why. If an inflection is wrong, let that appear by showing what it is in the sentence or context that demands "incompleteness," "completeness," or some composite form. If stress has been wrongly applied, show why "abruptness," or "insistence," or "uplifting" was needed. If qualities do not seem appropriate, show specifically why orotund is demanded, or guttural excluded. Do the same as to gesture.

Criticism may notice also: —

Subjective Properties. — Be ready to point out the success or failure of the speaker in self-control and repose; in appreciation of subject and occasion; in animation and enthusiasm. Note his attitude toward the audience. Judge as to how well the speaker has pre-

served his individuality. Detect imitation, affectation, and all unnatural effects. Give some practical suggestions as to personal peculiarities or tendencies in voice, action, facial expression, position, pronunciation, or any unpleasant mannerism. It is a grave mistake, however, to assume that criticism is to take note of defects only. Criticism, as the word historically means, is the exercise of a *judgment*. Those judgments are usually most helpful which draw attention to purposes and processes pointing toward the normal, healthy, natural, in speech. Hence the critic should seek first of all to discern and cordially recognize, not only every good effect, but also and especially every good effort and right intention.

Browning incidentally gives a great lesson in art criticism, when he makes Andrea del Sarto say, regarding a painting that was manifestly inadequate, perhaps even wrong, in some technical details, "He meant right."

The criticism of the class-room is not more severe nor more unnatural, nor need it be more diverting, than the silent criticism to which the speaker is unconsciously subjected whenever he appears before an audience. The friendly, judicious, thoughtful criticism, given in a scholarly way, even professionally, should be more grateful than the undiscerning and often irrelevant expressions of taste or whim which sometimes pass under the name of criticism. In as far as technical criticism assists in the correction of bad habits and in the formation of good ones while the student is under drill, in so far it forestalls and disarms much of the less helpful and more disagreeable criticism to which, if he becomes a public speaker, he will surely expose himself.

The two fundamental things in criticism, as in the study of one's own delivery, may be: —

Purpose and Paraphrase.

The purpose must be made the basis of criticism, as it is of interpretation; and paraphrasing may be employed by the critic in explaining his positions, just as it may be used by the speaker himself in reformulating the thought preparatory to utterance. If the criticism is given *viva voce*, as in case of teacher and pupil, or of general class criticism, or conversation, the critic may ask the criticised to justify his rendering by paraphrase or restatement.

It is always to be remembered that the object of criticism is neither fault-finding nor flattery, but the expression of a judgment, unbiased and broad. It seeks to be useful to the one criticised, to the critic, and to listeners. The soul of true criticism is helpfulness.

APPENDIX

VOCAL TECHNIQUE.

Analysis. — Vocal technique has two factors, psychical and physical. Psychical leads; hence voice treated later. The natural and the habitual in speech. Table of vocal exercises showing organs, conditions, properties, technical exercises. Functions of chest; double office, automatic bellows and resonance-chamber. Tone propagated, not propelled. Poise, chest expansion, breathings, counting, chanting, sentences and passages. Voice as related to different types of utterance. Formulative, different kinds of introduction, of proposition, of transition; Discriminative matter, positive and negative; Emotion, normal, super-normal, abnormal; Volition, abrupt, insistent, uplifting, established, violent. Artistic study; accurate measurement, sensitive response. Throat relaxation, shaking of larynx, initial *k*, singing exercises, even notes, triplets, literary passages in different rhythms. Jaw; drop head and relax, shake, sing favorable syllables, read rapidly in different rhythms. Tongue; placed, depressed, uvula lifted, open vowels used, with exercises for jaw. Oral cavity; tongue placed, humming vowels, passing from most closed to most open; Semi-vowel consonants exaggerated, euphonious poetry intoned and expressively read. Vocal chords, the generating source of tone; Long hum, short hum, vowels in order, breathlessness tested by flame. Combine with previous exercises. Articulating organs; Lips in *p*, *w*, and *f*; Tip of tongue in *t*, initial or front *r*, flame test for all; Combination of syllables. Passages for articulation. Abdominal muscles described; their function in producing tone; exercises, deep inspiration, slow expiration, depressing of diaphragm and abdomen, contraction of abdominal walls, contraction of diaphragm, separate and combined actions, vowels sung and fully spoken, the "calling tone," sustained passages. Summary.

In all art-work there are two essential factors: first, the mental; second, the physical. There must be a conception in the mind, and then some way of expressing that conception. Thus, every art must have its materials of representation. In Elocution the mental, or spiritual conceptions consist in the measurements of thought and relations of thought, which we have traced somewhat through the purposes in utterance. The restatement, expansion, condensation, illustration, and all other forms of modification designed to give the speaker himself a fresher momentary realization of the purposes in the utterance, have accompanied every stage in the analysis thus far under the name of paraphrase. The mental part of the work of expression is thus embraced under these two leading terms, purpose and paraphrase. These constitute the rhetorical preparation for utterance; but these alone are not sufficient to convey thought in all its relations, and in all its emotional and energetic properties. There must be a physical medium for communication. Such medium consists mainly in the properties of tone which we have considered; as time, pitch, quality, and force, under the forms of movement, rhythm, inflection, melody, qualities general and special, general force and stress. It remains to show the connection between these rhetorical properties of utterance and special cultivation of the voice.

Every one has used his voice from infancy; and it is natural to assume that the action which has become habitual is the normal, or natural, action. This, however, is often far from the truth. We must always discriminate between the natural and the habitual. *The natural is that which works in accordance with the laws of nature, and which justifies itself by the results of ease, durability, suitability, and unobtrusiveness of action.*

The normal action of the voice has been intimated in connection with the normal state of the emotions. It is that which produces the pure tone. The action of the different parts of the vocal apparatus according to the prescriptions of nature, and the establishment of such action and of the normal conditions upon which it depends, by the use of definite and systematic exercises, — this constitutes vocal technique.

While it is true that there can be no really expressive utterance without an approximately normal vocal action, it is true, on the other hand, that the vocal technique itself will best be developed and established under the guidance of the rhetorical spirit; that is, the spirit of genuine and untrammeled communication.

All the special exercises included in the accompanying vocal chart may be thought of in connection with the different moods of utterance. The exercises, while primarily physical, and designed specially to secure the right technical action of the parts, may yet be treated so as to fit the different moods of utterance; and they may be more intelligently practiced after the study of these expressional moods than before. This is true especially of the practical studies in sentences and paragraphs which close each list of exercises.

Some further explanation may render more intelligible the directions for the discipline of each organ.

It is important to keep constantly in mind all parts of the vocal apparatus, in order to avoid ruts and hobbies. The proper action of any one part alone will not secure good vocalization. All the parts are mutually dependent.

In a system of voice culture we might commence with any one of the organs. Practically, it is perhaps most

ORGANS.	CONDITIONS.	PROPERTIES.	EXERCISES FOR SECURING.
I. CHEST.	Open.	Depth, Resonance, Volume.	1. Poise. 2. Stretching of Chest. 3. Arm movements. *a.* Draw back, *b.* Set back, c. Spread. 4. Expansion of { *a.* Diaphragm. *b.* Upper Chest. *c.* Sides. *d.* Back. 5. Breathing, slowly, and then rapidly. 6. Counting numbers. 7. Sentences and passages. Earnest, hearty, noble.
II. THROAT.	Relaxed, Loose.	Ease and Volume.	1. Relaxation of Neck. 2. Passive shake of Larynx. 3. Initial *k*, loose and easy. 4. Test of freedom by hand on neck. 5. Koo-koo; even notes. 6. Koo-koo; triplets. 7. Passages, light, flexible, with wide melodies.
III. JAW.	Flexible.	Ease, Roundness, Volume.	1. Relaxation of Jaw. 2. Fo-fa-fa. 3. Fo-fa-fa-fa. 4. Do-re-mi-fa-sol-la-si-do, in rhythms. 5. One, two, three, four, five, six, seven, eight, in rhythms. 6. Selections, bright, merry, open.
IV. TONGUE.	Yielding.	Roundness, Fullness, Promptness.	1. Tip to Teeth. 2. Fingers under Chin. 3. Lifting uvula; yawning. 4. Vowel ah. 5. Lines and passages with full vowels.
V. ORAL AND NASAL CAVITY.	Tuned; Open at Center and Back.	Concentration, Quality, Resonance.	1. Humming (m). Tongue down. 2. Oo-ü-ö-ai-oh-ah. 3. Lines of Poetry. 4. Passages in Prose, smooth and resonant.

ORGANS.	CONDITIONS.	PROPERTIES.	EXERCISES FOR SECURING.
VI. VOCAL CHORDS.	Elastic.	Touch, Purity.	1. M-m-m. 2. Oo-oo-oo, as in foot. ō-ō-ō, as in bold. ŭ-ŭ-ŭ, as in tub. ä-ä-ä, as in far. 3. Koo-koo, alternating with oo, ō, ä. 4. Exercise in thirds. 5. Exercise in fifths and thirds, with skips. 6. Passages of a flexible and sprightly nature.
VII. ARTICULATING ORGANS.	Independent of Breath, Elastic, Prompt, Strong.	Touch Assisted, Articulation Secured.	1. Lip stroke for labials: pa, ba, ma, fa. 2. Lip motion for *w*, wai-wo-we-wah. 3. Teeth and 'lip' stroke for *f*, fo-fa-fa. 4. *T*, *l*, *r*, *s*, *ch*, *j* (tongue stroke, tip); exercise; e. g., ta-la-ra-sa; pa-ba-ma-fa-ta-la-ra-sa; *staccato* and *legato*, and with varied rhythms. 5. *K*, koo-koo. Varied rhythms. Tongue stroke, back. 6. Passages for difficult and rapid articulation.
VIII. ABDOMINAL MUSCLES.	Strong, Sustained.	Prolonged Vocalization with Ease, Roundness, and Fullness.	1. Slow, full inspiration, with abdominal muscles wholly relaxed; abdominal muscles passive. 2. Slow expulsion by contracting Abdomen and upper Chest. Note feeling of indrawn Abdomen. Abdominal muscles active. 3. Lying on back, or sitting in reclining posture. *a*. Depressing Diaphragm and Abdomen. *b*. Contraction of abdominal muscles, allowing Diaphragm to relax, with *staccato* ah, oh. *c*. Contraction of Diaphragm, allowing Abdomen to relax, with *staccato* notes. *d*. Silent contraction of muscles, first separately, and then together. *e*. Simultaneous contraction of all, singing oh-ah. 4. Standing and singing vowels, syllables, and phrases. 5. Singing tone held: *a*. During breath. *b*. Up and down scale. 6. Calling-tone in vowels, syllables, and sentences. 7. Passages Full and Sustained.

advantageous to begin with the development of the chest.

I. **The Chest** performs a double office. It acts as an automatic bellows, and also as a resonance-chamber. The second office is practically the more important of the two. This indicates the necessity for securing perfect openness. The air column is thus deepened and broadened; and, being held approximately quiet during speech, this enlarged air-chamber reinforces the vibrations of the vocal cords, much as the body of the violin enhances the vibrations generated by the string. It is the greatest mistake to treat the chest as merely a bellows. The purity, as well as depth, resonance, and volume, of the tone depends upon the skill with which the vocal cords and articulating organs play upon this quiet air-chamber. Such action produces musical (regular and periodic) vibrations. Such vibrations have the strongest transmitting power. The tone, as it were, radiates — *it is propagated, rather than propelled.* The action by which such tone is produced depends upon skill rather than muscular strength. The greatest effort is put forth by the inspiratory muscles, not the expiratory; the labor and skill both being directed to the problem of holding, during the utterance, the greatest practicable amount of approximately quiet air, which tends to expel itself by the natural contraction of the air-cells. The air-chamber thus becomes at the same time an automatic bellows and the main body of the tone-producing instrument.

The physical sensations accompanying such use of the voice are most agreeable, producing a sense of activity without exertion; giving a buoyant, fresh, inspiring, enlivening sense, which well fits the normal attitude for

communication. It is both cause and effect of such normal expressional mood.

1. *Poise.* — This is vital in all vocal action, because without it there can be no free breathing. If the body is out of balance, all parts of the chest and waist will be in some measure constricted, thus destroying resonance, both by reducing the amount of air received into the lungs, and by preventing the vibration of the walls of the body, which form a part of the resonance apparatus.

In securing poise, stand first on both feet, with the weight well toward the ball. "Let the hips be directly under the shoulders. A straight line should pass through the center of ear, shoulder, hip, knee, and instep." Standing in position, rise elastically toward the toe, without any swaying of the body forward or sidewise. Each time the body rises, inhale deeply and fully.

2. *Stretching of Chest.* — Place the back of one hand just below the shoulders, with fingers of the other a little below the collar bone. Let the chest collapse, or fall in. Stretch against both hands, expanding the body in a diagonal line, outward and upward, downward and backward.

The object in this exercise is twofold. First, it is designed to secure dignity and ease of bearing; and second, to prepare for full respiration.

3. *Arm Movements.* — (*a*) Drawing back. Extend both arms forward on a level with the shoulders, fingers extended, palms down. Turning the palms up and clinching the hands, draw the arms slowly and firmly backward until the fists reach the shoulders. Be careful that the back does not hollow more than is inevitable, and that the body does not lose its perfect poise. Repeat this

exercise elastically and rhythmically, part of the time rising to the toe as the arms are drawn backward. Be careful also to breathe deeply, and by power of will expand the waist and back.

(*b*) Setting back. Place the hands in front of the chest, palms outward; clinching the hands, pass them around in the arc of a circle, until they come in line with the shoulders, or, if possible, pass back of that line.

Here there will be great danger of mechanically hollowing the back; prevent this by volitional expansion of the torso. As in (*a*), rise rhythmically and elastically to the toe during a part of the exercise.

(*c*) Spreading. Extend the arms in front on a level with the shoulder, touching finger-tips. Rising to the toe, spread the arms outward until they come upon a line with the shoulders, or, if possible, farther backward, even so as to touch the backs of the hands together. As before, be careful to expand the torso, and prevent needless hollowing of the back. Be careful also that the hips do not sway forward when you rise. Move in a straight line upward, keeping perfect poise. Let there be no stiffness of the limbs or body. All must be firm, but perfectly elastic. Part of the time, in connection with the spreading, step forward, first in "animation," then in full "explosion," lengthening the step till you secure the greatest stretch of the whole frame that is consistent with perfect comfort.

4. *Special Expansion of Parts.* — (*a*) Diaphragm. Place the ends of the fingers just over the pit of the stomach, between the floating ribs; push inward, exhaling; usually blow out through the lips. Exhaust the chest measurably, and you will perceive that the diaphragm

has receded and moved upward. Now hold the shoulders and upper chest perfectly still, refill your lungs by bearing out upon your fingers. You will feel the diaphragm return downward and outward. Repeat this several times with slow breathings; then, as a mere muscular exercise without regard to breath, repeat freely for control of diaphragm muscle. Remember that the diaphragm itself is, first and chiefly, an inspiratory muscle. Its action deepens the chest, assisting in the drawing and retaining of a full breath. It is not the office of the diaphragm directly to expel the air. When drawn downward and held somewhat tense, the diaphragm becomes a part of the resonance apparatus, somewhat analogous to the lower drumhead.

Practice this action of the diaphragm, sometimes rapidly changing, and sometimes holding it for a few seconds, until it becomes an easy and agreeable exercise. The result will be an increase in depth, resonance, and elasticity of tone. Make no jerky, violent motion, and stop before any lameness or great weariness results.

(*b*) Upper chest. Place the tips of the fingers a little below the collar-bone, about the second or third rib, holding the shoulders, waist, and back quiet. Bear out against your fingers, inhaling all you can, until the chest is carried out to its fullest extent. Let it slowly recede, emptying the chest as nearly as possible. Repeat this process several times with an elastic but full action. Continue this practice many times a day, until it becomes easy and habitual to carry the chest well out.

(*c*) Sides. Place the hands upon the floating ribs, thumbs backward; holding all other parts as still as possible, push out against your hands, allowing the lungs

to fill as much as they can. Mechanically push in upon the ribs, and let the breath escape. Again push out, and continue the practice until you can, at will, expand at this point elastically and fully.

(*d*) Back. Place the hands upon the sides as in (*c*), but with the thumbs now pointing forward, and the fingers passing backward around the body, till their tips nearly or quite touch each other. Now mechanically press in upon the body while expelling the breath through the lips. When the lungs are emptied (as nearly as they can be in this way), hold all other parts of the body as quiet as possible, and push out against your fingers. Repeat and practice as in the other cases.

The purpose in first making these separate expansions is, by giving the entire will-power to each one at a time, to gain perfect control over that particular part. The result will be that the chest will soon come to *expand in all directions symmetrically* and easily, and will be able to remain in this expanded condition during a reasonable sentence, say ten to twenty words. The gain will be apparent in increased fullness and ease of tone, as well as in repose of bearing.

5. *Breathings, Slow and Rapid.* — (*a*) Slow. Place the hands upon the sides, fingers front, holding the shoulders still; expand the chest fully in all directions during a short time, say five or six seconds; then, during about an equal period, gradually diminish the chest and expel the breath. By practice this exercise may be gradually increased in length until you can easily hold the breath from twenty-five to fifty seconds.

(*b*) Rapid. Fill the lungs as quickly as possible, making a complete expansion of the chest. After holding an

instant, exhale as quickly as possible, nearly exhausting them. The exhalation may be mechanically assisted by pushing in the walls of the chest. This quick breathing is to be practiced very moderately, and in case of delicate persons may often better be entirely omitted.

6. *Counting.* — For the merest mechanical vocalization, numerals are as good as anything. Place the hands on the sides, fingers front, upper chest well out, standing in poise, shoulders quiet, stretch the waist until you have a fairly full breath; count at moderate speed, with distinct articulation, the numerals up to twenty. For the first twelve or fifteen, there should be no perceptible diminution in the size of the waist. During the latter part of the breath the ribs will gradually fall in, and the diaphragm gradually retreat upward. It is not best to exhaust the chest completely. In practical speaking the chest is never empty during the utterance of a sentence. Sometimes at close of paragraphs, and usually at transitions, there may be a total change for an instant, the chest relaxing completely; but returning to what is called the "active" condition as soon as another sentence begins.

The counting exercises may be gradually extended, until forty, fifty, or more numerals are spoken in one breath. There is no great virtue in being able to count the greatest number. People will differ greatly in length of breath. The essential thing is that the chest be trained to stay firmly but easily open, and that this condition shall last somewhat longer than will practically be required in ordinary speaking or reading; because if the greater can be done with ease, the less will do itself.

7. *Sentences and Passages.* — Having secured the right mechanical condition and technical action by previous ex-

ercises, apply this now to the utterance of actual thoughts and sentiments. In this part of the study the connection of technical development with rhetorical measurement may be made to appear.

The voice has in general two elements, or there are two general parts of the apparatus: the one muscular, generating vibrations; and the other resonant, reinforcing, modifying, shaping, coloring these vibrations. The first imparts to the tone force, energy, and is expressive of the will; the second imparts quality or color, and is expressive of the sensibilities. The fine shadings thus imparted afford means for the most sensitive measurement of those subtle elements of imagination, emotion, and volition, which the human voice is so wonderfully adapted to express. This remarkable power of expression is revealed in the structure of the organs. In the voice we find a combination — found in no manufactured instrument — of expansible and variable resonators, together with great variability in the muscular or generating parts themselves. The resonance-chambers can be made relatively larger or smaller; also the muscular part can be made relatively tenser or more soft. This latter difference has its analogies in some of the instruments, especially in the violin, where different tension of the bow favors different qualities in the tone. The analogy would be closer if at the same time the body of the instrument could vary in the size of its air-chambers, and in the tensity and vibratility of its walls.

Adaptation of the Elements of Vocality to the Types of Utterance.

1. *Formulative Matter* of the various kinds requires precisely the condition which the chest exercises are de-

signed to secure. When one mind addresses another mind with the intent of presenting or unfolding ideas, or of informing the intellect, the mental attitude is best symbolized by that physical condition which brings the greatest ease, self-possession, self-forgetfulness, and the most normal and unobtrusive vocal action. By this is meant that in the mood of formulation there shall be nothing to call special attention to the speaker as making any effort to be understood. Now, the most important technical element in this easy and automatic vocal action is the full, elastic chest. What is said here will apply to all the other elements of vocalization, but is perhaps specially noticeable in connection with the breathing. Observe its application to the three varieties of formulative matter.

For examples the student is referred to the corresponding points in the earlier portion of the work.

(*a*) Introductory. The truly introductory attitude always implies that some preparatory consideration is presented to the mind of the listener; and, as preparatory, it must not laboriously or too pointedly call attention to the thing said at the moment. Just here is one of the greatest weaknesses of public speakers. A great amount of physical energy on the part of the speaker, and of nervous energy on the part of the listener, is often wasted in merely introductory matter. There should always be such spontaneity, such natural, agreeable action of the voice, as will set both speaker and listener perfectly at ease, and so prepare for the passages which may require more effort.

It will be important here to observe what has been said with regard to rhythm. An unrhythmical utterance is always laborious. The particular character of the intro-

duction will indicate the kind of rhythm to be employed. All the previous exercises for development of the chest, though essentially mechanical, may be more or less rhythmical; and when we come to drill on sentences and passages, the rhythm must be specially observed.

(*b*) Propositional Matter. Here there is more of weight and volume in the utterance. As we have seen, it is not volitional in the technical sense; that is, it does not bear directly upon the will, and especially it does not reveal any *purpose* on the part of the speaker to move the will. The intensity and fullness of the utterance, therefore, must be of this automatic and unobtrusive kind. The listener must feel that the thought is weighty in itself, and not that the speaker is attempting to make it such. Now this measurement of the thought as propositional may be in the speaker's mind, and yet his design may be utterly thwarted by a forced, mechanical, laborious utterance. It is absolutely vital to the true rhetorical interpretation of propositional matter, that the body of the tone itself be such as to give a sense of weight and importance. It must have an easy and spontaneous fullness.

(*c*) Transitional Matter. The rhetorical significance of a transition indicates always some change in the weight of the thought, that which merely connects being always less important than the things connected. Here a right government of breath and of the volume of tone depending thereon will obviously be the technical requisite for expressive utterance.

Recur to the examples in the chapter on formulation, and practice them with special reference to the control of breath through the chest conditions here described. Add many other examples, original and selected. Carefully

measure the fullness and volume of the tone; and be very sure to avoid mechanical effort in any case of formulative matter.

2. *Discriminative Matter.* — In the broadest sense, discrimination, as we have seen, is the pointing out of relations, particularly of contrasts. While inflection is the agent in particular and minute applications, every other element in the utterance may, in its place, assist in the expression of discrimination. Differences of volume, depth, and intensity, may often be the most effective means of opposing one element to another. This is notably true in antithesis, when a negative idea is opposed to a positive, the negative member naturally taking a lighter and thinner tone; the positive, a fuller and deeper. Refer to examples under Discrimination, and, in connection with the proper inflections, study this element of volume, as developed in the chest exercises.

3. *Emotion.* — Emotion is directly and most sensitively connected with chest conditions. This fact led the ancients to place the soul, or seat of emotions, in the region of the diaphragm. This seems Nature's automatic gauge of emotion.

(*a*) Simply Normal feeling will express itself with a reasonably full, and not greatly distended, chest, and will employ an action that is the result of previous expansions, rather than the attendant of a present effort to expand.

(*b*) Enlarged, ennobled, or deepened feeling will be attended with a present, and often conscious, expansion of the chest, and seemingly of the whole frame. The philosophy of this is hinted at in our word "aspiration." When one aspires to something high and worthy, his soul is filled with the appreciation of that object, and instinctively he fills his breast, as if drawing into himself, or breathing in,

the thing to which he aspires. This is doubtless the fact underlying many expressions of the sacred writers; such as the following: —

I opened my mouth, and panted: for I longed for thy commandments. — *Ps.* cxix. 131.

As the hart panteth after the water-brooks, so panteth my soul after thee, O God. My soul thirsteth for God, for the living God: When shall I come and appear before God? — *Ps.* xlii. 1–2.

In the last example, the figure of thirst further illustrates this point. As the satisfaction of thirst fills one deeply and exhilaratingly, so does the gratification of a cherished desire, or the imagined enjoyment of a noble and lofty exercise. All this indicates the vital connection between the rhetorical spirit in its noblest exercise and the thoroughly trained physical exponent of the same.

(*c*) Abnormal feeling. Suppression, oppression, severity, tremulousness, are all vitally connected with the breathing-apparatus. While the physical action that expresses these abnormal mental states is itself the result of an abnormal condition, still such deviation for purposes of expression can be safely and effectively made only after the natural action is understood and mastered.

Perfect technical control of the breath will be found as necessary in these abnormal types as in the normal. For example, suppression is illustrated, rhetorically, by the figure of breathing out; as: —

Saul yet breathing out threatenings and slaughter against the disciples of the Lord. — *Acts* ix. 1.

Shylock, hissing out his hatred, illustrates this when he says, aside: —

These be the Christian husbands.

Merchant of Venice, IV. i.

Here, obviously, we have uncontrolled breath, physically speaking; but rhetorically it must be managed from the point of control.

Again, take oppressed feeling, as in the muffled or shuddering sound of the pectoral quality. This also, in order to be rhetorically expressive, must first be technically mastered; and the chief element in the technical control will be full, deep breathing.

The stern or hard tone, as previously said, does not depend alone upon the changed condition of the throat. Severity may be mingled with a certain nobility of self-respect; in that case we must have the full and well-controlled breath to support it. In meaner or more malicious uses, there will be corresponding changes in the breath element.

The tremulous or agitated tone will depend principally upon the condition of the breath. Physically, a laugh and a sigh are closely akin. In either case, there is an interrupted action of the breathing-muscles. These agitated feelings can never be fully expressed without the right condition of the breathing-apparatus. For artistic uses there must be the ability to hold a full column of air, and yet allow the diaphragm and all parts of the chest to partake in the thrilling, shivering, throbbing, or bubbling character of the emotion.

For illustrations of abnormal feeling, recur to Chapter VI.

4. *Volition.* — All the types of volitional communication will easily be seen to have direct connection with the control of breath.

(*a*) Abrupt. The prompt, decided, sudden action must have well-controlled breath, else it will lose all dig-

nity and effect. Moreover, without a good support of breath, the suddenness of initial stress will prove wearisome, and injurious to the vocal organs.

(*b*) Insistent. Here the cumulation of power essential to the rhetorical expression will absolutely demand a full supply of breath. If the chest is exhausted, or is poorly controlled, there can be no full final stress.

(*c*) Uplifting. Like the emotion of nobility, of which it largely partakes, this phase of volition will demand such full breathing as to support and swell the tone.

(*d*) Volition of Establishment. This will require the fullest chest, most evenly held. There must be no jerky, thumping motion, else the dignified and exalted effect will instantly be destroyed. The best mechanical preparation for this type of energy may be secured by counting the numerals in a full and evenly sustained tone.

(*e*) Violent or Perturbed Volition. While this seems to demand uncontrolled breath, its artistic use implies a control. The rider's horse may, indeed, rear and plunge; but he is curbed by the skilled hand of his master.

Study all types of volition through examples given in Chapter VII., with special regard to the control of breath.

Artistic Study. — Art being the combination of mental measurements with physical control, it becomes obvious that full expression can be prepared only by keeping in mind both of these elements, and by focusing them upon the rendering of varied passages. Let there be, first the accurate and sensitive measurement of the significance of the passage; then consider nature's means for portraying or symbolizing that meaning; then, keeping the thought uppermost, sensitively and perseveringly measure in your own voice the physical symbol of that spiritual conception.

The most gratifying results and the most practical outcome of the study will be just at this point, at which the mental and physical perfectly unite.

The union of these two elements has been specially emphasized in connection with breathing, because this comes first in our scheme of technical study, and may thus illustrate what is true, in a measure, of all the other elements. Another reason for specially developing the thought here is this: the breath is, of all the vocal elements, most expressive, and most immediately connected with the rendering of thought. The breath is more positive, other elements more negative; the breath produces the effect in proportion as the other organs present no hindrance or obstruction. We shall speak of the remaining elements of vocalization somewhat more briefly, assuming that all which has been said of the harmonious action of mind and body in the matter of breath is to be applied in large measure to all the following elements.

II. **Throat.** — As all vibration starts with the action of the vocal chords, they themselves, and all their immediate connections, must be rendered flexible, and be prepared for easy, prompt, and vigorous action. To secure this, practice constantly the following list of exercises: —

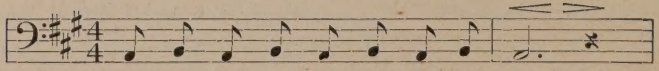
1. *Relaxation of Neck Muscles.* — Sit, leaning well forward; drop the head until the chin rests upon the chest; raise it; now slowly draw it down, slightly stiffening the muscles of the neck; again raise it. Now by contrast see what the condition of the neck muscles is when the head is perfectly "surrendered to gravity," that is, given up. "Let go" the neck. Do not draw the head down, but *allow* it to drop. Test the condition of the neck muscles, both by the general feeling of the neck, and by the sense

of touch. Laying the hand upon the sides of the neck, you can easily detect the difference between the partially contracted and the wholly relaxed condition of the muscles. Now rise and stand at ease, or walk leisurely, retaining the same relaxed condition of the neck. Count numbers, speak conversational sentences, and sing easy passages, being careful to keep the same relaxation of muscles. Utter sentences and passages in different moods, preserving the same general condition of relaxation and ease.

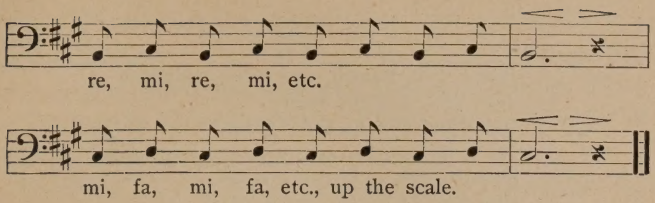
2. While rocking the head and neck, loosely *shake the larynx*. This will be done by moving the back of the tongue upward, and allowing it to fall. There should be a soft, jelly-like condition of all the sides of the neck, which may easily be perceived by the tips of the fingers. The larynx should oscillate freely, as a passive hand would be shaken by taking hold of the cuff with the other hand, and flinging it up and down.

3. Make the sound of *initial k;* that is, of *k* without the emission of any breath. It is a simple mechanical movement, striking the back of the tongue upon the soft palate. Do this in different rhythms, as if beating a tattoo with the back of the tongue.

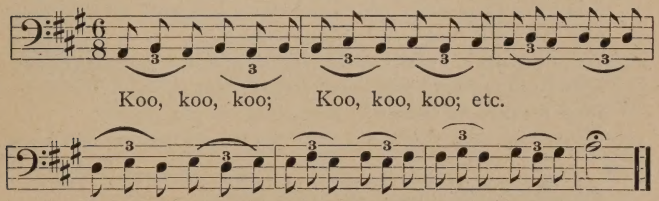
4. Sing the syllable *koo in even notes;* thus: do, re; do, re; do, re; do, re; do. The first eight are short notes, the last one a long note, which is to be held smoothly and evenly. Accent slightly the lower note each time. Practice this up and down the scale.



do, re, do, re, do, re, do, re, do.



5. *Sing koo in triplets;* thus: do re do; re do re; re mi re; mi re mi; mi fa mi; fa mi fa; fa sol fa; sol fa sol; sol la sol; la sol la; la si la; si la si; do. The last tone, "do," may be a whole note with a hold on it, if there is sufficient breath left.



Take all these singing exercises at easy, natural pitches. The best average for all voices will be about the key of A or B flat. Bass and alto voices might begin as low as G, or even F. Tenors or high sopranos need not practice them higher than C or D.

6. *Passages in different rhythms*, especially poetry in different meters, will be best to practice first. Use especially the lighter and more flexible movements, as dactylic and anapestic verses.

Among many that will easily be found, the following may be named; *Lochinvar* by Scott; *How They Brought the Good News*, by Robert Browning; *The Battle of Ivry*, by Macaulay; *The Boys*, by Holmes.

DRILL FOR FLEXIBILITY.

Haste thee, Nymph, and bring with thee
Jest, and youthful Jollity,
Quips and Cranks and wanton Wiles,
Nods, and Becks, and wreathéd Smiles,
Such as hang on Hebe's cheek,
And love to live in dimple sleek;
Sport that wrinkled Care derides,
And Laughter, holding both his sides.
Come, and trip it as you go
On the light fantastic toe.

MILTON.

Has there any old fellow got mixed with the boys?
If there has, put him out without making a noise.
Hang the almanack's cheat and the catalogue's spite
Old Time is a liar! we're twenty to-night.
We're twenty! we're twenty! Who says we are more?
He's tipsy — young jackanapes; show him the door.
Gray temples at twenty? Yes, white if you please;
Where the snow-flakes fall thickest, there's nothing can freeze.

HOLMES.

I sprang to the stirrup, and Joris and he;
I galloped, Dirck galloped, we galloped all three.
"Good speed!" cried the watch, as the gate-bolts undrew;
"Speed!" echoed the wall to us galloping through;
Behind shut the postern, the lights sank to rest,
And into the midnight we galloped abreast.

ROBERT BROWNING.

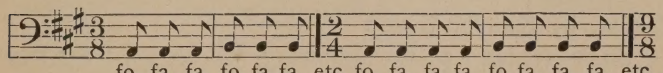
III. **The Jaw.** — One of the greatest hindrances to easy and effective utterance is a stiff and inflexible jaw. It must first be liberated mechanically, and then be taught to move in flexible, elastic, but not extravagant action, and in all sorts of rhythm. For this the following simple order of exercises is suggested: —

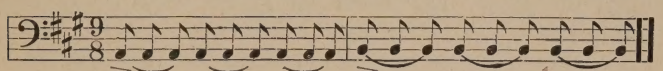
1. Sit leaning forward, as in preparation for throat exercises; *drop the head*, allowing the jaw to hang down,

"as if falling asleep." Repeat this until you can feel a slight "sense of weight" in the lower jaw, as you can feel in the fingers when you draw the hand and arm up, allowing the fingers to hang down. When this slight sense of weight is perceived, then

2. *Shake the jaw* by the head and by the hand, moving it vertically and laterally. The important thing is, to gain such flexibility as shall insure prompt, elastic action. Relaxation is the prerequisite of elasticity. Having thus secured a mechanical freedom, or liberation,

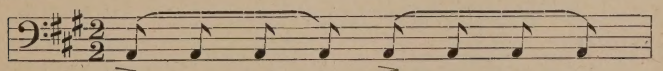
3. *Sing fo, fa, fa,* up and down the scale; then fo, fa, fa, fa; then in triplets, fa, fa, fa; three triplets to each degree of the scale.

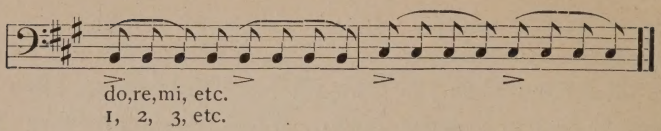




Take every *rhythm* you can remember or devise; always allowing the jaw to hang and vibrate with perfect freedom. Remember it is not essential to pull the jaw down as far as you can. The point we are seeking is flexibility, rather than wide opening.

Sing up and down the scale the syllables, do, re, mi, fa, sol, la, si, do, and the numerals, one, two, three, four, five, six, seven, eight, pronouncing all to each degree of the scale.





This exercise can be coupled with the breathing exercises, by singing an entire scale, or even both the ascent and descent of the scale, to a single breath.

4. *Practice Selections.* — Let these be chiefly those of a glib and spirited nature, with varied rhythms. The following will be found helpful: *The Falls of Lodore*, by Southey; "Old Fezziwig's Ball," from the *Christmas Carol*, by Dickens; the auctioneer passage in *Cheap Jack*, by Dickens; the list of subscribers in *Father Phil's Collection*, by Samuel Lover.

Such passages as the following will be good for flexibility of jaw. Let them be given very freely and rapidly: —

"I don't know what to do!" cried Scrooge, laughing and crying in the same breath; and making a perfect Laocoön of himself with his stockings. "I am as light as a feather, I am as happy as an angel, I am as merry as a school-boy. I am as giddy as a drunken man. A merry Christmas to everybody! A happy New Year to all the world! Hallo here! Whoop! Hallo! . . . I don't know what day of the month it is. I don't know how long I have been among the Spirits. I don't know anything. I'm quite a baby. Never mind. I don't care. I'd rather be a baby. Hallo! Whoop! Hallo here!"

He was checked in his transports by the churches ringing out the lustiest peals he had ever heard. Clash, clash, hammer; ding, dong, bell. Bell, dong, ding; hammer, clang, clash! Oh, glorious! glorious!

Running to the window, he opened it, and put out his head. No fog, no mist; clear, bright, jovial, stirring, cold; cold, piping

for the blood to dance to; Golden sunlight; Heavenly sky; sweet fresh air; merry bells. Oh, glorious! Glorious! — DICKENS.

IV. **Tongue.** — This must be trained to keep out of the way, and yet to come to its place at every spot in the mouth where articulation shall demand it, and to act always with promptness, flexibility, and ease. The first thing to secure is what we have called, on the chart, a "yielding" condition.

1. *Place the tip* of the tongue against the lower front teeth; let it lie loosely, but it must stay there.

2. Place the finger and thumb under the chin, about an inch back from the front; *bear down*, not by the jaw, but by the hypoglossal muscle, upon your finger and thumb.

3. Keeping the same conditions, *lift the uvula and soft palate.* Promptness and elasticity in these organs will greatly conduce to the curing of nasality and the production of clear, pure, resonant tone. This is one of the most important but most delicate points in vocal culture. A mirror will be needed until one becomes familiar with the sensation. Be careful also that in lifting the uvula the tongue does not draw back; let it, rather, press lightly forward and downward. Now, observing these conditions, yawn fully, expanding the whole oral and pharyngeal cavity. After full yawning,

4. *Sing the vowel ah* up and down the scale gradually, keeping this depressed condition of the tongue, which should all the time be in the shape of a trough, or of a spoon right side up.

5. *Unite the tongue exercises with those of the jaw*, singing, fa, fa, etc., with flexible jaw and depressed tongue.

V. **Oral Cavity.** — Under this head are included all the air-chambers above the larynx. They are the pharynx, the nasal passages, and the mouth cavity. When we speak of opening the mouth freely, we do not mean there should be a nervous working of the facial muscles, nor a jerking or spreading of the exterior mouth. We mean the free opening of all those interior cavities in which the vowels are tuned, and in which the voice as a whole receives the shaping that gives it true resonance and carrying power, as well as agreeable and expressive qualities.

1. Placing the tongue down and yawning, as in the previous exercise, quietly close the lips over the parted teeth and delicately *hum*. Represent this sound by the letter *m* rather than *hm*, because there is to be no perceptible escape of breath. By the direct act of the will the vocal chords will start the vibration, which is communicated to all the air-chambers, and which will be felt, when the lips are closed, most perceptibly through the bones of the face at the one extreme, and against the diaphragm at the other. Test the relaxation of all the neck muscles; test also, by thumb and finger, the depression of the tongue, as before described. Keeping all these conditions, hum, at first lightly, then with delicately increasing swells, up and down an octave in the middle of your voice.

When the humming exercise is mastered, —

2. *Add*, in order, these *vowels* : —

oo, as in food, which will be made by the slightest parting of the lips at the center, all other parts remaining as they were;

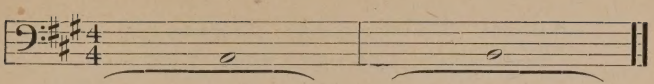
ü, as in the German word *fühl;*

a, as in great, but better represented in the German ö as in *schön;*

i, as in high, wide, bright;

o, as in noble;

ä, as in far.



These are not, indeed, all the vowel sounds; but they are typical ones, and give, with sufficient exactness for vocal culture, all the elements needed. Practice these up and down the scale; also in the speaking voice, with all sorts of rhythm.

3. In connection with this drill on the vowel elements take the following on *semi-vowel consonants:* Hum first the *m* in every case; then, in alphabetic order, all these consonants, *b*, *d*, *g*, *j*, *l*, *m*, *n*, *ng*, *r*, *s* (as z), *th*, *v*, *w*, *y*, prolonging the sound considerably, and adding in each case a word, line, or sentence containing the consonant. The diphthong *ou* will be specially favorable; thus: —

DRILL FOR SEMI-VOWEL ELEMENTS.

b — *b*ound — *B*ow down thine ear.
d — *d*own — *D*eep calleth unto *d*eep.
g — *g*round — O *g*reat is the depth!
j — *j*oy — Re*j*oice, again I say, re*j*oice.
l — *l*oud — *L*ift up your heads, and be ye *l*ifted up.
m — *m*ount — They shall *m*ount up on wings.
n — *n*ow — *N*o one of these shall fail.
ng — ri*ng* — He is the Ki*ng* of glory.
r — *r*ound — Let the sea *r*oar and the fullness thereof.
s — resound — The floods have lifted up their voice.
th — *th*ou — *Th*ine, O Lord, is the greatness.
v — *v*ow — His *v*oice as the *v*oice of many waters.
w — *w*ound — There's a *w*ideness in God's mercy.
y — *y*ou — In Him is the *y*ea.

Add such lines as the following, rich in semi-vowel elements: —

"Helon!" *The* voice *was* like *the* master-tone
Of a *rich* instrument, *most* strangely sweet.

WILLIS.

By Nebo's lonely mountain, on this side Jordan's wave,
In a vale in the land of Moab, there lies a lonely grave.

MRS. ALEXANDER.

4. *Read lines of poetry* in different meters and with different types of feeling — the calm, the deep, the gentle, the bright, the lofty. Use also prose of a dignified and noble nature.

It is not to be thought that good expression requires absolutely the maximum of vocal fullness in every syllable. These exercises are given rather as a means of developing the whole capacity of the voice in this respect, any part of which is to be used in any given utterance, according to a wise and moderate judgment as to effects.

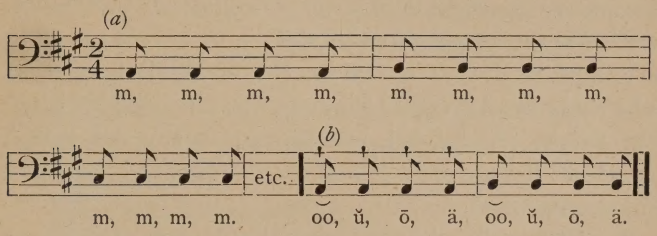
The thing to be studiously avoided is any approach toward mouthing. All the vowels are to be free, pointed, easy, round, resonant. In practice considerable prolongation may be required on each vowel and semi-vowel element, in order to measure the sound, as well as the sensation accompanying the action which produces it. The student will need to be specially careful that schoolroom prolongation does not become, in practice, an affected or elocutionary drawl.

Such as the following will be serviceable for technical practice in cultivating purity and resonance: *The Day is Done*, by Longfellow; *Thanatopsis*, by Bryant; *The Vision of Sir Launfal*, by Lowell, especially the "preludes," and Part First. Refer also to Chapter VI.

VI. Vocal Chords. — The generating source of vibration can itself be trained. The elastic action of the vocal

chords constitutes what is technically called the "touch" of the tone. Upon this depend the purity, ease, elasticity, and, in some measure, the fullness of sound.

1. With the oral cavity well opened and teeth slightly parted, but lips loosely closed over them, repeat the *hum in short, detached impulses*, but with no emission of breath (*m-m-m*).



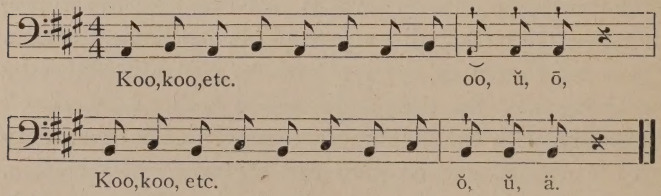
The vibration should be felt, as before, in the face and against the diaphragm; and while each impulse is to be short and instantaneous, there is to be no pressure to produce it. It starts with no perceptible mechanical action. The vocal chords by sheer act of the will, stimulated by the thought of the tone, and perhaps acting in "reflex" connection with the diaphragm, approach each other, closing the glottis, and so give the beginning of vibration. This is the vital element in the touch. The automatic contraction of the lung-cells, which have been distended in the act of inhalation, will be sufficient to support this beginning of the tone, called the "touch." If all the other conditions are observed, especially those of the chest, there will thus result what seems a merely automatic action of the voice. In its finest working, there will be no sensation except that which results from the vibration of the air-chambers.

In a healthy voice the vocal chords have almost no sensation. At all events, the jar given to the air-chambers, and communicated to the more sensitive parts of the frame, so greatly transcends any feeling in the vocal chords themselves, that the latter is practically nothing.

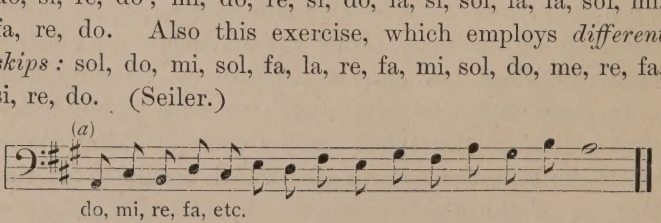
Practice these exercises most diligently, as upon this depend the ease, elasticity, and freedom which should characterize the great bulk of our conversational utterance.

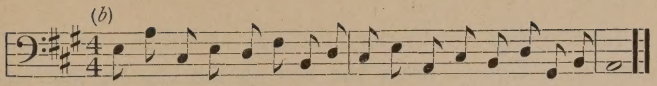
2. *Use the vowels oo*, as in *foot; o*, as in *bold; u*, as in *tub; a*, as in *far*, as shown in (*b*) of the last exercise. Take these in all possible rhythms, the air-chambers being held quiet. A lighted match held before the mouth should not flare, even when these vowels are given with full, strong sound.

3. *Alternately* with (2) give the *koo-koo* exercise, to insure liberation of all the neck muscles in connection with the prompt action of the vocal chords.



Sing in thirds: do, mi, re, fa, mi, sol, fa, la, sol, si, la do, si, re, do; mi, do, re, si, do, la, si, sol, la, fa, sol, mi, fa, re, do. Also this exercise, which employs *different skips:* sol, do, mi, sol, fa, la, re, fa, mi, sol, do, me, re, fa, si, re, do. (Seiler.)





sol,do,mi, sol, fa, la, re, fa, mi,sol,do, mi,re, fa, si, re, do.
koo,koo,ō, ä, etc.

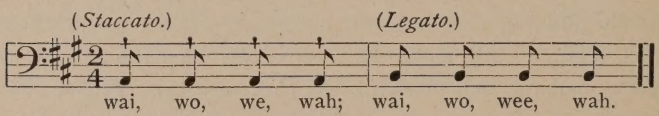
In connection with each of these, and with similar exercises which you can find or invent, put in promiscuously the humming note (*m*), and the different open vowels, as *oo*, *ŭ*, *ō*. After you can give it as a whole, and with an easy rhythmic flow, slip in first one and then another of the different tests for the touch or stroke of the vocal chords. Such alternation will prevent the stiffening of throat and jaw, which might result if the attention were kept simply upon the action of the vocal chords.

VII. Articulating Organs. — These, of course, must be elastic and vigorous in their action, to secure distinctness of speech. They must not, however, be so strained or laborious as to call attention to their action. This would divert attention from the thing said to the mechanical means of saying it. One of the worst forms of elocutionary pedantry is a labored or noticeable articulation. The sounds are chiefly formed, as above described, in the oral cavity. They are shaped and communicated to the outer air by the assistance of the articulating elements; and these must be heard in connection with the vocal elements, and not seem to be a thing outside of the voice: they are a part of the voice.

Each element of articulation must be prepared by individual, independent, free action, and must then be associated with its vowels in such a way that it shall help to shape and point those vowel elements, rather than cover or displace them. This makes it truly consonant, that is, sounding with the vowels.

1. *The Lip Stroke for Labials.* — Holding the breath quite still, tightly press the lips at the center, then let them suddenly open, making a slight popping sound.

2. *Lip Stroke for w.* — This is made, not at the center, but at the sides of the mouth. Put the lips forward, contracted as for a whistle: hold the breath perfectly quiet, and instantly draw the lips backward. If you do it rightly, you will hear a suction of the air, which constitutes the test. It may sound somewhat like the dropping of water into a deep can. When the technical action is secured, sing up and down the scale such syllables as wai, wō, wē, wah. Any blowing upon these syllables will vitiate the whole effect.



3. *Stroke for f.* — Here the upper teeth are placed upon the lower lip, and suddenly parted as in the element *p*. Practice here the exercises given under development of jaw action.

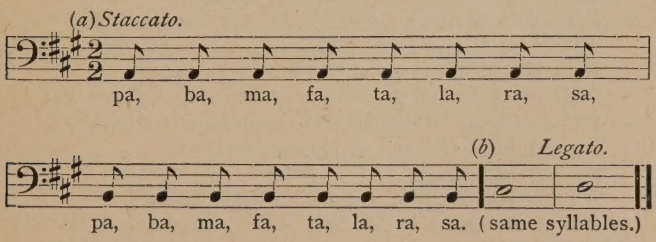
4. The stroke of the *tip of the tongue.* — Place the tongue firmly against the gum just over the upper front central teeth. Holding the breath, quite strongly press the tongue against the gum, and instantly draw it back. The test will be a hollow, popping sound, somewhat like those given by *p* and *w*, though more pointed, and perhaps stronger.

5. *Initial l.* — Put the tip of the tongue well up on the gum, as in *t*, but instead of drawing it back, move it quickly down, as if removing a sliver from between the

front teeth. If the breath is held quiet, you will hear a slight impulse in the air.

6. *The front, or lingual, r.* — This is almost exactly the reverse of *l;* the tongue placed loosely against the front upper teeth moves quickly upward against the gum, as if lapping-in the air. Here there will be more danger of blowing than upon the other elements. In order to secure the clean action of the initial *r*, the breath must be held still; neither must there be any vocalization. You are to hear only a little flap, the beginning of a trill.

7. *Combine the above motions* in the following list of syllables: pa, ba, ma, fa, ta, la, ra, sa. These syllables may be taken at first *staccato*, and quite widely separated, but with no expense of breath upon them. Afterward they may be taken *legato*, and quite rhythmically. The rhythms may be varied at pleasure. Finally, practice selections containing many sharp and strong consonants. Controlling the breath perfectly, make the consonant elements very precise, very clear, and very elastic. Combine great rapidity and perfect ease.



8. Find or make different *combinations of syllables*, seeking especially those that may present any peculiar difficulties. First conquer the difficult element by slow, sepa-

rate movements of the organ needed to produce that element, centering the will upon that definite, precise, and slow motion; then, keeping the attention upon that element, repeat it more rapidly; and finally in rhythms of all sorts, until, as a separate element, there is no longer any difficulty in producing it in any form, and with any degree of rapidity. Next couple this with other elements.

Any good treatise on elocution or voice culture will have abundance of such exercises, and it is not thought necessary to give extended examples here.

The matter of consonant action has been thus mentioned, first to show its place in the general scheme of voice culture, and secondly to remind the student that the rhetorical spirit is violated equally by a slovenly and by a laborious articulation.

DRILL FOR ARTICULATION.

And gleaming and streaming and steaming and beaming,
And rushing and flushing and brushing and gushing,
And flapping and rapping and clapping and slapping,
And curling and whirling and purling and twirling,
Retreating and beating and meeting and sheeting,
Delaying and straying and playing and spraying,
Advancing and glancing and prancing and dancing,
Recoiling, turmoiling and toiling and boiling,
And thumping and plumping and bumping and jumping,
And dashing and flashing and splashing and clashing,
And so never ending, but always descending,
Sounds and motions forever and ever are blending,
All at once and all o'er, with a mighty uproar;
And this way the water comes down at Lodore.

SOUTHEY.

At Aerschot, up leaped of a sudden the sun,
And against him the cattle stood black every one,
To stare through the mist at us galloping past;
And I saw my stout galloper Roland at last,

With resolute shoulders, each butting away
The haze, as some bluff river headland its spray;
And his low head and crest, just one sharp ear bent back
For my voice, and the other pricked out on his track;
And one eye's black intelligence — ever that glance
O'er its white edge at me, his own master, askance;
And the thick heavy spume-flakes which aye and anon
His fierce lips shook upward in galloping on.
So we were left galloping, Joris and I
Past Looz and past Tongres, no cloud in the sky;
The broad sun above laughed a pitiless laugh,
'Neath our feet broke the brittle, bright stubble like chaff;
Till over by Dalheim a dome-spire sprang white,
And "Gallop," gasped Joris, "for Aix is in sight!"

ROBERT BROWNING.

VIII. **Abdominal Muscles.** — These may be trained to a strong and most flexible action. The importance of the abdominal muscles in vocalization is often overestimated. Perhaps it would be truer to say that their real office is generally misunderstood. As here used, the term refers to the strong muscles surrounding the abdomen. The principal of these are: (1) the right abdominal muscle, the contraction of which may be observed about the median line of the body; (2) the oblique abdominal muscles, connecting the ribs and the inside of the hip-bone, the action of which may be plainly perceived by laying the hand upon the side, the fingers pointing downward in front of the hip; and (3) the transverse abdominal muscle, whose action may be perceived in connection with that of the other two, by placing the hands across the abdomen, the fingers touching, and the wrists lying across the hip-bones.

These different muscles in the abdomen may be somewhat trained separately, but practically they work together.

In vocalization their action is required usually for one of two reasons: —

1. To make what is popularly called a "support" of the tone. The value of this support is seen thus: when the diaphragm is contracted, as above described, it moves downward, and becomes more tense, serving as part of the resonance apparatus, reinforcing the vibrations started by the vocal chords, much as the lower drumhead, reverberating, augments the vibrations produced by playing upon the upper drumhead. Now, in order that the diaphragm may be held so firmly in its place as to assist in the vibration, there must be a somewhat firm condition of all the parts below it. If the whole abdomen were absolutely relaxed, there would be a muffy and unresonant action. The degree of contraction in the abdominal muscles necessary for this support is not so great as that required for the violent expulsion of air, as in a cough or sneeze; nevertheless, the more moderate action required in vocalization may best be secured by first training these muscles to quite full and vigorous action, and then allowing only the needed part of their strength to be employed.

2. The other vocal uses of abdominal muscles are: —

(*a*) To sustain the expiration beyond the ordinary point, as in the case of a long sentence during which one cannot recover full breath; and

(*b*) To give a sudden and harsh impulse to the voice.

Both of these uses (2, *a* and *b*) are very infrequent in normal utterance. The first use, that of giving a reasonably firm support to the tone, is in almost constant demand. It constitutes a part of the general condition indicated by the term "active chest." There is a flexible and yet firm condition of the muscles of the entire trunk.

It must be distinctly understood that the abdominal muscles are not to be used to pump the tone out of the chest, nor to give, ordinarily, any explosive, nor even expulsive, movement to the tone. They are usually to be so managed as to assist in the deep, full, sonorous, and musical vibration of the voice.

The following list of exercises will be sufficient for the development of this part. Some of these exercises can be practiced most profitably in private, rather than in class.

1. *Take slow, full inspiration*, the abdominal muscles being as completely relaxed as possible, while the diaphragm and the rib muscles (intercostals) contract as strongly as possible. The purpose here is to deepen and broaden the thoracic cavity, or the chest proper. Just at this stage we give the entire attention to the filling of the lungs, and for the moment disregard the action of the abdominal muscles, except to relax them, and let them be crowded out of the way by the diaphragm.

2. *Slowly expel* the air by first contracting the abdominal muscles. This may be felt very perceptibly by laying the hands upon the parts previously described. Toward the end of the expiration, the upper chest itself may be allowed to diminish in size, the ribs falling in upon the lungs. If the expiration has been complete, the whole trunk will have a shrunken or collapsed appearance; but the chest muscles (intercostals and diaphragm) will be passive, and the abdominal muscles will be strongly active, — that is, the chest will have *fallen* in, and the abdomen will have been *drawn* or *pushed* in. Repeat these two exercises in alternation many times, observing and measuring by sensation the action of both inspiratory and expiratory muscles.

(3) Lie upon the back, or sit reclining easily.

(*a*) *Depress the diaphragm and abdomen*, the diaphragm muscle being active, and the abdominal muscles passive.

(*b*) *Contract the abdominal muscles*, allowing the diaphragm to relax; (*b*) will exactly reverse the action of (*a*). Repeat (*b*), this time singing or speaking a *staccato* note, *ah* or *oh*. You will perceive that with the contraction of abdominal muscles and relaxation of diaphragm you have produced a breathy and unsubstantial sound.

(*c*) *Contract the diaphragm muscle*, allowing the abdomen to relax as in (*a*), this time singing or speaking a *staccato* note, *ah* or *oh*. Now you will observe that the breathiness has departed from the tone, and yet the sound is not so firm and resonant as it might be.

(*d*) *Silently contract* the muscles, first separately, — that is, diaphragm and ribs being active, while abdominal muscles are passive, and *vice versa;* and second, contract both together, — that is, let there be a firm holding-down of the diaphragm and holding-out of the ribs, and at the same time a moderately firm contraction of the abdominal muscles, not amounting, however, to a rigid or violent action. This united effort of pectoral and abdominal muscles will give the best condition for firm and easy vibration of tone.

(*e*) *Sing and speak vowels*, *ōh*, *ah*, *ā*, *ē*, *ai*, *ou*, etc., keeping the simultaneous contraction of the thoracic and abdominal parts. If this is done moderately, it will soon induce a most comfortable condition of the whole body; a condition combining a healthful, animated, reasonably active state, with a sense of quiet and repose.

The recumbent or reclining position has been assumed for the purpose of more minute and separate study of the muscles of the trunk; as the attention can be directed to

these parts best when all the other parts of the body are perfectly relaxed. Now, having learned the delicate measurement of all these muscles,

4. Stand, or walk quietly, singing and speaking the tones as above directed. *Add short sentences* in different moods, but always within the sphere of normal utterance. Carefully measure the general sensation accompanying this consentaneous action of all the parts.

5. *Hold the singing tone* during one breath. Run up and down the scale to one breath. Sing all the syllables, do, re, mi, fa, sol, la, si, do, on each degree of the scale, ascending in one breath and descending in another. Now try all these eight syllables upon each of the sixteen notes; that is, ascend and descend to one breath. This will give sustaining power for long passages.

6. *Practice the "calling tone."* — Use words of military command and other shouting passages. In this be very careful that there is no straining or grating upon the throat. The action of the voice must be just as easy as in mild conversational utterance. There will be only fuller and broader action of the chest and abdomen. This broader action will give you somewhat the feeling of comfortably stretching the muscles. There will be no jerking, no violent contortions.

7. *Practice full and sustained passages.* — Make the voice carry, during long periods, as if you were speaking to an outdoor audience, or to a person across a field. In this, avoid monotony of inflections and of cadences. Let the intonation be natural. The voice must be evenly sustained, deeply sonorous, and somewhat slower than in ordinary speech.

It must be remembered in connection with all the ex-

ercises suggested in this chapter, that each element is first to be separately mastered, and then employed in connection with the other elements of vocal action. During the process of separate study and mastery, there will often seem to be an exaggeration of the element under consideration. Do not be disturbed by this. In actual use, one part will so balance and supplement another that the united effect will be simply normal, comfortable, and easily efficient.

To sum up, then, we would say, To have the perfection of action in his instrument, the speaker must have a promptly and generously opening chest, working noiselessly and comfortably, supported and reinforced by firm abdominal action, a loose throat, a promptly dropping chin, a quickly yielding tongue, lips sensitive and nervy, delicate but strong; and, finally, he must so train all the parts as to gain the maximum of vibratory, focusing, and tuning power, with the minimum of muscular and nervous effort; and especially that he must know and learn to feel the relations of the delicate and spiritually powerful element of resonance to the more homely and practical muscular part. Above all, the speaker needs a quickened, exalted appreciation of the real significance, and the natural symbolism, of vibratory action.

MENTAL TECHNIQUE

AND

LITERARY INTERPRETATION.

MENTAL TECHNIQUE

AND

LITERARY INTERPRETATION.

CHAPTER I.

STUDIES IN FORMULATION.

I. TIME.

"The relative time apportioned to a word indicates the *mind's measurement* of it, — represents the speaker's *judgment* as to the amount of meaning or importance that it conveys."

THE above quotation from Raymond's *Orator's Manual* is a succinct statement of the principles underlying "Formulation." In the following examples, and in the chapter on "Cases of Formulation" in Part I., will be found ample opportunity to test the principles set forth in the above extract.

The succeeding passages will have a prevailingly slow movement. Let the student measure the thought carefully, and think the expansive paraphrase. These drills are not to train him to read slowly (for any one can do that), but to think largely. The movement will take care of itself. It is further urged that the student give considerable attention to this part of the subject; for the time so spent will be valuable not only in so far as it results in expressive movement, but because it is only through medi-

tation that the fullest insight into the meaning of a passage can be attained. Hence, dwelling for a long period upon a phrase or sentence gives opportunity for the enkindling of the imagination and emotion. It has been frequently found that where a student's movement was out of harmony with the sentiment of the passage, his emotional rendition was equally poor. A careful further study of the text to improve the movement has generally resulted in the improvement of the emotional expression.

"Mr. Speaker: The mingled tones of sorrow, like the voice of many waters, have come unto us from a sister State — Massachusetts — weeping for her honored son. The State I have the honor in part to represent once endured, with yours, a common suffering, battled for a common cause, and rejoiced in a common triumph. Surely, then, it is meet that in this the day of your affliction we should mingle our griefs."

"Search creation round, where can you find a country that presents so sublime a view, so interesting an anticipation? Who shall say for what purpose mysterious Providence may not have designed her! Who shall say that when in its follies or its crimes, the Old World may have buried all the pride of its power, and all the pomp of its civilization, human nature may not find its destined renovation in the New! When its temples and its trophies shall have mouldered into dust, — when the glories of its name shall be but the legend of tradition, and the light of its achievements live only in song, philosophy will revive again in the sky of her Franklin, and glory rekindle at the urn of her Washington."

"Often have I swept backward, in imagination, six thousand years, and stood beside our great ancestor, as he gazed for the first time upon the going down of the sun. What strange sensations must have swept through his bewildered mind, as he watched the last departing ray of the sinking orb, unconscious whether he should ever behold its return.

"Wrapped in a maze of thought, strange and startling, he suffers

his eye to linger long about the point at which the sun has slowly faded from view. A mysterious darkness creeps over the face of Nature; the beautiful scenes of earth are slowly fading, one by one, from his dimmed vision."

"You think me a fanatic to-night, for you read history, not with your eyes, but with your prejudices. But fifty years hence, when Truth gets a hearing, the Muse of History will put Phocion for the Greek, and Brutus for the Roman, Hampden for England, La Fayette for France, choose Washington as the bright, consummate flower of our earlier civilization, and John Brown as the ripe fruit of our noonday, then, dipping her pen in the sunlight, will write in the clear blue, above them all, the name of the soldier, the statesman, the martyr, Toussaint L'Ouverture."

"Figure to yourself a cataract like that of Niagara, poured in foaming grandeur, not merely over one great precipice of two hundred feet, but over the successive ridgy precipices of two or three thousand, in the face of a mountain eleven thousand feet high, and tumbling, crashing, thundering down with a continuous din of far greater sublimity than the sound of the grandest cataract. The roar of the falling mass begins to be heard the moment it is loosened from the mountain; it pours on with the sound of a vast body of rushing water; then comes the first great concussion, a booming crash of thunders, breaking on the still air in mid-heaven; your breath is suspended, and you listen and look; the mighty glittering mass shoots headlong over the main precipice, and the fall is so great that it produces to the eye that impression of dread majestic slowness of which I have spoken, though it is doubtless more rapid than Niagara. But if you should see the cataract of Niagara itself coming down five thousand feet above you in the air, there would be the same impression. The image remains in the mind, and can never fade from it; it is as if you had seen an alabaster cataract from heaven. The sound is far more sublime than that of Niagara, because of the preceding stillness in those Alpine solitudes. In the midst of such silence and solemnity, from out the bosom of those glorious, glittering forms of nature, comes that rushing, crashing thunder-burst of sound! If it were not that your soul, through the eye, is as filled and fixed with the sublimity of the vision as,

through the sense of hearing, with that of the audible report, methinks you would wish to bury your face in your hands, and fall prostrate, as at the voice of the Eternal."

"How lovely are thy dwellings fair!
O Lord of Hosts, how dear
The pleasant tabernacles are
Where thou dost dwell so near!

My soul doth long and almost die
Thy courts, O Lord, to see,
My heart and flesh aloud do cry,
O living God, for thee.

There even the sparrow, freed from wrong,
Hath found a house of rest;
The swallow there, to lay her young,
Hath built her brooding nest;

Even by thy altars, Lord of Hosts,
They find their safe abode;
And home they fly from round the coasts
Towards thee, my King, my God."

The following will illustrate fast movement. Let there be no attempt to accelerate the speed, but let the thought and emotion govern that entirely. No examples are given to illustrate moderate time, since the student gets sufficient practice of this kind in almost everything he reads.

"Gloriously, Max! gloriously! There were sixty horses in the field, all mettle to the bone; the start was a picture — away we went in a cloud — pell-mell — helter-skelter — the fools first, as usual, using themselves up. We soon passed them — first your Kitty, then my Blueskin, and Craven's colt last. Then came the tug — Kitty skimmed the walls — Blueskin flew over the fences — the colt neck-and-neck, and half a mile to run — at last the colt balked a leap and went wild. Kitty and I had it all to ourselves — she was three lengths ahead as we breasted the last wall, six feet, if an inch, and a ditch

on the other side. Now, for the first time, I gave Blueskin his head — Ha, ha! Away he flew like a thunderbolt — over went the filly — I over the same spot, leaving Kitty in the ditch — walked the steeple, eight miles in thirty minutes, and scarcely turned a hair."

"Nice clothes I get, too, traipsing through weather like this! My gown and bonnet will be spoiled. Needn't I wear 'em, then? Indeed, Mr. Caudle, I *shall* wear 'em. No, sir! I'm not going out a dowdy to please you or anybody else. Gracious knows! it isn't often that I step over the threshold."

"Before a quarter pole was pass'd,
Old Hiram said, 'He's going fast.'
Long ere the quarter was a half,
The chuckling crowd had ceased to laugh;
Tighter his frightened jockey clung
As in a mighty stride he swung,
The gravel flying in his track,
His neck stretched out, his ears laid back,
His tail extended all the while
Behind him like a rat-tail file!
Off went a shoe, — away it spun,
Shot like a bullet from a gun;
The quaking jockey shapes a prayer
From scraps of oaths he used to swear;
He drops his whip, he drops his rein,
He clutches fiercely for the mane;
He'll lose his hold, — he sways and reels, —
He'll slide beneath those trampling heels!
The knees of many a horseman quake,
The flowers on many a bonnet shake,
And shouts arise from left and right,
'Stick on! stick on!' 'Hould tight! hould tight!
Cling round his neck; and don't let go, —
That pace can't hold, — there! steady! whoa!'"

Then methought I heard a mellow sound,
Gathering up from all the lower ground;
Narrowing in to where they sat assembled,
Low voluptuous music winding trembled,
Wov'n in circles. They that heard it sigh'd,

Panted hand-in-hand with faces pale,
Swung themselves, and in low tones replied;
Till the fountain spouted, showering wide
Sleet of diamond-drift and pearly hail.
Then the music touch'd the gates and died;
Rose again from where it seem'd to fail,
Storm'd in orbs of song, a growing gale;
Till thronging in and in, to where they waited,
As 'twere a hundred-throated nightingale,
The strong tempestuous treble throbb'd and palpitated;
Ran into its giddiest whirl of sound,
Caught the sparkles, and in circles,
Purple gauzes, golden hazes, liquid mazes,
Flung the torrent rainbow round.
Then they started from their places,
Moved with violence, changed in hue,
Caught each other with wild grimaces,
Half-invisible to the view,
Wheeling with precipitate paces
To the melody, till they flew,
Hair, and eyes, and limbs, and faces,
Twisted hard in fierce embraces,
Like to Furies, like to Graces,
Dash'd together in blinding dew:
Till, kill'd with some luxurious agony,
The nerve-dissolving melody
Flutter'd headlong from the sky.

TENNYSON, *The Vision of Sin.*

Let it not be supposed that any one of the foregoing extracts is to be read in uniformly slow or uniformly fast time; that will change with each variation in the importance of the thought. Without attempting to force any interpretation upon the student, an illustration is appended in which he may note how the relative importance of the ideas affects the rate of movement in the various phrases.

Med. " Wherefore rejoice? What conquest brings he home?
Med. What tributaries follow him to Rome,
Fast. To grace in captive bonds his chariot wheels?

Slow.	You blocks, you stones, you worse than senseless things!	
Very slow.	O you hard hearts, you cruel men of Rome,	5
Med. and fast.	Knew you not Pompey? Many a time and oft	
Fast.	Have you climb'd up to walls and battlements,	
Fast.	To towers and windows, yea, to chimney-tops,	
Med.	Your infants in your arms, and there have sat	
Med.	The livelong day, with patient expectation,	10
Med.	To see great Pompey pass the streets of Rome:	
Med.	And when you saw his chariot but appear,	
Fast.	Have you not made an universal shout,	
Fast.	That Tiber trembled underneath her banks,	
Fast.	To hear the replication of your sounds	15
Fast.	Made in her concave shores?	
Slow.	And do you now put on your best attire?	
Med.	And do you now cull out a holiday?	
Med.	And do you now strew flowers in his way,	
Fast.	That comes in triumph over Pompey's blood?	20
	Begone!	
Med.	Run to your houses, fall upon your knees,	
Slow.	Pray to the gods to intermit the plague	
Slow.	That needs must light on this ingratitude."	24

It must be apparent that it is very difficult to suggest by a word the rate of speed at which one would render a given line. Fast and slow are relative terms. Certain speakers would consider slow reading what another would consider moderate. Yet there is on the whole a pretty general agreement as to the use of these terms. With this statement we may proceed to an analysis of the selection to justify the marking.

The citizens of Rome have just declared to the Tribunes, enemies of Cæsar, why the people are making holiday: "We make holiday to see Cæsar, and to rejoice in his triumph." Whereupon Marullus, one of the Tribunes, begins the speech, endeavoring to impress upon the mob that there is absolutely nothing Cæsar has done to merit this ovation. After the word "tributaries" the time is

accelerated for the reason that all that follows, to the end of the query, is virtually repetitious, being included in the idea of tributaries. The indicated marking of lines four and five needs no justification. "Knew you not Pompey?" is a question containing reproach. The latter element will tend to retard the movement. "Many a time and oft" is repetitious; he is simply reminding them of well-known facts. When the speaker reaches "yea, to chimney-tops," the importance of the idea is at once manifest in the slower time, which continues to "arms," when it again changes to medium and fast. The student may find it a good drill to examine the remaining lines, to see whether he agrees or differs with the time-markings.

II. GROUPING.

Let the student study carefully the following extract, and then read it aloud: —

> "But when the gray dawn stole into his tent,
> He rose, and clad himself, and girt his sword,
> And took his horseman's cloak, and left his tent,
> And went abroad into the cold wet fog,
> Through the dim camp to Peran-Wisa's tent."

He will notice a tendency to break up the sentence into groups of varying length. This tendency is more or less instinctive; and while there may be some difference of opinion as to the number of groups, yet it must be conceded that there is a definite underlying principle, which admits of no exception. For instance, one might read the fourth line as if it were but one group; another, with virtually the same idea in mind, might divide it into two

groups at the word "abroad." On the other hand, no one would read like this: "And went abroad into the" — "cold wet fog through" — "the dim camp to Peran-Wisa's tent."

Read the following sentences aloud carefully, and it will be noticed that the same principle of grouping obtains: —

"The star of Napoleon was just rising to its zenith as that of Washington was passing away."

"The name and memory of Washington will travel with the Silver Queen of Heaven through sixty degrees of longitude, nor part company with her till she walks in her brightness through the Golden Gate of California, and passes serenely on to hold midnight court with her Australian Stars."

The reading of these shows that grouping is entirely independent of punctuation. It is true that the spoken group may coincide with the grammatical group, but that is merely an accident. We group as we do, not because of punctuation marks, but for more fundamental and less conventional reasons. The function of the punctuation mark is to assist the reader in getting the author's thought. The following example will illustrate this: —

"The slaves who were in the hold of the vessel had been captured in Africa."

It is plain that the clause introduced by "who" is a restrictive one, and implies that there were other slaves on the vessel besides those mentioned. If we now insert commas after "slaves" and "vessel," the sentence becomes equivalent to, The slaves, and they were all in the hold of the vessel, had been captured in Africa.

Note, again, how the sense would be obscured if the author had omitted the comma after "all" in this extract: —

"For we are all, like swimmers in the sea,
Poised on the top of a huge wave of fate."

To prove that grouping is independent of punctuation, let the student read aloud the following illustrations: —

"But, look you, Cassius,
The angry spot doth glow on Cæsar's brow."

"I saw Mark Antony offer him a crown; and, as I told you, he put it by once; but, for all that, to my thinking he would have had it . . . and, for mine own part, I dare not laugh."

The object of these illustrations has been to free the student from a very common misconception that the group is determined by the punctuation mark. It has been shown that this is not the case. The punctuation will make the sense clear wherever such help is necessary, but after that the student need give it no further attention.

In order to avoid carelessness, the student should practice grouping in the following extracts, which will afford him excellent exercise: —

"So every bondman in his own hand bears
The power to cancel his captivity."

"And as the greatest only are,
In his simplicity sublime."

"The first object of a free people is the preservation of their liberty; and liberty is only to be preserved by maintaining constitutional restraints and just divisions of political power."

"Soon after William H. Harrison's nomination, a writer in one of the leading administration papers spoke of his 'log cabin' and his use of 'hard cider,' by way of sneer and reproach. . . .

It did not happen to me to be born in a log cabin, but my elder

brothers and sisters were born in a log cabin, raised amid the snow-drifts of New Hampshire, at a period so early that, when the smoke rose from its rude chimney and curled over the frozen hills, there was no similar evidence of a white man's habitation between it and the settlements on the rivers of Canada."

The following example is an excellent one to illustrate the necessity of paying careful attention to grouping:—

> "Of Man's first disobedience, and the fruit
> Of that forbidden tree, whose mortal taste
> Brought death into the world, and all our woe,
> With loss of Eden, till one greater Man
> Restore us, and regain the blissful seat,
> Sing, Heavenly Muse, that on the secret top
> Of Oreb, or of Sinai, didst inspire
> That shepherd, who first taught the chosen seed,
> In the beginning how the Heav'ns and Earth
> Rose out of Chaos."

Note that the spirit did not teach the shepherd "in the beginning," but "how the Heavens and Earth rose" in the beginning, "out of Chaos."

III. THE PAUSE AS AN EXPRESSIVE ELEMENT.

In the study of grouping the student has noticed that the groups were separated by pauses of varying duration. It may be said that the pauses were the results of the grouping rather than that the grouping was the result of the pauses. In other words the pause could hardly be called expressive.

We are now to study the pause as an expressive element. No definite rule can be laid down for pausing; that is determined, to a large extent, by the temperament, the nature of the thought, and the occasion. It must be

borne in mind, however, that the pause is not mere silence. A very little observation will show the student that while the voice ceases the thought continues to manifest itself in pantomimic expression. What is it, then, that determines the pause? The answer has already been given in the treatment of formulation. It remains now simply to state that the pause is made as the result, to a greater or less degree, of collateral thinking. In other words, any given idea calls up another train of thought, with which the mind engages itself, and such engagement finds actual expression in the pause. It must be remembered that the collateral thinking may take the mind backward or forward. According to the amount of this collateral thinking will be the duration of the pause.

An extract from the play of *Julius Cæsar* will illustrate this point. In the fifth act Brutus and Cassius have taken their "everlasting farewell," and Brutus ends the interview with these words, —

> Why then, lead on. — O, that a man might know
> The end of this day's business, ere it come!
> But it sufficeth, that the day will end,
> And then the end is known.

The first four words of this speech are addressed to the onlookers. The word "on" takes the mind of the thoughtful and considerate leader to the battlefield where the fate of Rome is to be decided. He perceives that the future of his beloved city hangs trembling in the balance. The appearance on the preceding night of the ghost of Cæsar warning him that it will see him at Philippi, fills Brutus with apprehension. And then, how many of his followers, now so ready to do battle under his standard,

will, ere night, lie cold in death upon the bloody field! All this and more passes through his mind, and his solicitude and apprehension manifest themselves in his features and in his body. Then even the stoical Brutus cannot repress his anxiety, which we note in the words, "O, that a man might know." This extract, therefore, well illustrates what was said above, — that the pause, as we here consider it, is not mere silence, but cessation of voice while the expression continues in the body. In the second place, it is plain that the collateral thinking determines the length of the pause.

Another element that determines the duration of the pause is the distance apart of the thoughts separated by the pause. Let us illustrate this : —

"If this law were put upon our statute books there would not be, five years from to-day, a dissenting voice raised against it from the Atlantic to the Pacific."

Let it not be understood that there are no occasions when the phrase "from the Atlantic to the Pacific" would not be uttered with scarcely any pause after Atlantic. This phrase, and others like it, may have become a mere commonplace to describe extent; but in such a passage as the above, where the speaker is hyperbolically expressive, he no doubt intends to convey the idea that not one objection would be heard even in all the three thousand miles between the oceans. If the student will stop for a moment to analyze his own consciousness while uttering this sentence, he will scarcely fail to see the vast extent of territory separating the two oceans.

Many writers on the subject have given emotion as a

reason for the pause. Strictly speaking, however, emotion, as distinct from thinking, seldom or never is the cause of the pause, unless it completely chokes the utterance. In the example quoted above from *Julius Cæsar*, there is no doubt considerable emotion during the pause; but it is the thought, and not the emotion arising out of it, that leads to the silence.

"and there were drawn
Upon a heap a hundred ghastly women
Transformed with their fear, who swore they saw
Men all in fire walk up and down the streets."

"And the complexion of the element
In favor's like the work we have in hand,
Most bloody, fiery, and most terrible."

"He were no lion, were not Romans hinds."

"Those that with haste will make a mighty fire
Begin it with weak straws."

"A piece of work that will make sick men whole."

"Danger knows full well
That Cæsar is more dangerous than he.
We are two lions litter'd in one day,
And I the elder and more terrible."

"Nay, curs'd be thou; since against his thy will
Chose freely what it now so justly rues.
Me miserable! which way shall I fly
Infinite wrath, and infinite despair?
Which way I fly is Hell; myself am Hell;
And in the lowest deep a lower deep
Still threat'ning to devour me opens wide
To which the Hell I suffer seems a Heav'n."

"But say I could repent and could obtain
By act of grace my former state, how soon
Would height recall high thoughts, how soon unsay
What feign'd submission swore."

"This knows my punisher; therefore as far
From granting he, as I from begging peace."

"No more in soldier fashion will he greet
With lifted hand the gazer in the street."

"Before the starry threshold of Jove's court
My mansion is, where those immortal shapes
Of bright aërial spirits live inspher'd
In regions mild of calm and serene air."

"Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing end them?"

"And the sunset paled and warmed once more
With a softer, tenderer afterglow;
In the east was moonrise with boats off-shore;
And sails in the distance drifting slow."

Having studied these two elements of Formulation, Movement and Pause, the student will have perceived that the time is affected in two ways; i.e., by the quantity of the syllables, and by the pause. For instance, one might utter the words of a sentence rapidly, and, by making frequent and long pauses, consume a good deal of time in the rendition of that sentence. The philosophy of formulation will explain this. When one dwells upon a syllable, he is thinking the thought while giving it utterance; when he reads rapidly, with long pauses, he is doing his thinking between the words or groups. The student, for practice, may read any of the preceding passages in both ways.

The prosodial pauses have been treated at sufficient length in the first part of this work.

CHAPTER II.

STUDIES IN DISCRIMINATION.

Completeness includes : —

I. FINALITY.

Let the student, in the following examples, aim to assert his arguments or his principles so that there shall be no doubt of his interest in the subject.

I honestly and solemnly declare, I have in all seasons adhered to the system of 1766 for no other reason, than that I think it laid deep in your truest interests; and that, by limiting the exercise, it fixes, on the firmest foundations, a real, consistent, well-grounded authority in Parliament. Until you come back to that system, there will be no peace for England. — BURKE.

Let our object be, our country, our whole country, and nothing but our country. And, by the blessing of God, may that country itself become a vast and splendid monument, not of oppression and terror, but of Wisdom, of Peace, and of Liberty, upon which the world may gaze with admiration for ever! — WEBSTER.

The party of Freedom will certainly prevail. It may be by entering into and possessing one of the old parties, filling it with our own strong life; or it may be by drawing to itself the good and true from both who are unwilling to continue in a political combination when it ceases to represent their convictions; but, in one way or the other, its ultimate triumph is sure. Of this let no man doubt. — SUMNER.

II. MOMENTARY COMPLETENESS.

The purpose of the following drills is not to train the student in the manner of making inflections, but rather to

impress upon his mind the fact that rhetorically a sentence may be complete even though the point of completion be not marked by a full stop. In other words, the drill is one in mental, rather than vocal, technique.

The student must determine the purpose in every case, and then trust his voice to manifest that purpose.

"Hence! *home*,[1] you idle *creatures*, get you home."

"*Speak*, what trade art thou?"

"Where is thy leather *apron*, and thy rule?"

"You *blocks*, you *stones*, you *worse* than senseless things."

"Many a time and oft
Have you climb'd up to walls and battlements,
To towers and windows, yea, to *chimney-tops*.
Your infants in your *arms*, and there have sat
. . . . . .
To see great *Pompey* pass the streets of Rome."

"Be gone!
Run to your *houses*, fall upon your *knees*,
Pray to the gods to intermit the *plague*
That needs must light on this ingratitude."

"Then, Brutus, I have much mistook your passion;
By means whereof this breast of mine hath buried
Thoughts of great *value*, worthy cogitations."

"I was born free as *Cæsar*, so were you;
We both have *fed* as well, and we can both
Endure the winter's cold as well as he."

"His coward lips did from their color *fly*,
And that same eye whose bend doth awe the world
Did lose his lustre."

"Ye *gods*, it doth *amaze* me,
A man of such a feeble temper should
. . . . . .
. . . bear the palm alone."

[1] The falling inflection may properly be given on the italicized words; but the latter are not therefore necessarily to be emphasized.

"Why, man, he doth bestride the narrow world
Like a *Colossus*, and we petty men
Walk under his huge legs and peep about
To find ourselves dishonorable graves."

"Let me have men about me that are *fat*,
Sleek-headed men, and such as sleep o' nights."

"Seldom he *smiles*, and smiles in such a sort,
As if he mocked himself."

"Such men as he be never at heart's ease
Whiles they behold a greater than *themselves*,
And therefore are they very dangerous."

"Come on my *right* hand, for this ear is *deaf*,
And tell me truly what thou think'st of him."

"Why, there was a *crown* offered him; and, being offered him, he put it by with the back of his *hand*, thus."

"I can as well be hanged as tell the manner of it; it was mere *foolery*, I did not mark it."

"You look *pale*, and *gaze*,
And put on *fear*, and case yourself in wonder,
To see the strange impatience of the heavens."

"Stand *close* awhile, for here comes one in haste."

"How that might change his *nature*, *there's* the question."

"But when he once attains the upmost round
He then unto the ladder turns his *back*,
Looks in the *clouds*, scorning the base degrees
By which he did ascend."

". . . let us not break with *him*,
For he will never follow anything
That other men begin."

Grammatical and Formal Incompleteness.

I. Subordination.

"What India and France wanted, and that is what we want to-day, was live men."

"This globe, once a mass of molten granite, now blooms almost a paradise."

Clive, ill and exhausted as he was, undertook to make an army of this undisciplined rabble, and marched with them to Covelong. A shot from the fort killed one of these extraordinary soldiers; on which all the rest faced about and ran away, and it was with the greatest difficulty that Clive rallied them. On another occasion, the noise of a gun terrified the sentinels so much that one of them was found, some hours later, at the bottom of a well. Clive gradually accustomed them to danger, and, by exposing himself constantly in the most perilous situation, shamed them into courage. He at length succeeded in forming a respectable force out of his unpromising materials. Covelong fell. Clive learned that a strong detachment was marching to relieve it from Chingleput. He took measures to prevent the enemy from learning that they were too late, laid an ambuscade for them on the road, killed a hundred of them with one fire, took three hundred prisoners, pursued the fugitives to the gates of Chingleput, laid siege instantly to that fastness, reputed one of the strongest in India, made a breach, and was on the point of storming, when the French commandant capitulated and retired with his men. — MACAULAY.

But scarce again his horn he wound,
When lo! forth starting at the sound,
From underneath an aged oak
That slanted from the islet rock,
A damsel guider of its way,
A little skiff shot to the bay,
That round the promontory steep
Led its deep line in graceful sweep,
Eddying, in almost viewless wave,
The sweeping willow twig to lave,
And kiss, with whispering sound and slow,
The beach of pebbles bright as snow.

SCOTT.

II. ANTICIPATION.

"Antonio, I am married to a wife,
Which is as dear to me as life itself;
But life itself, my wife, and all the world,

Are not with me esteem'd above thy life:
I would lose all, ay, sacrifice them all
Here to this devil, to deliver you."

"But that ye may know that the Son of man hath power on earth to forgive sins, I say unto thee, Arise, take up thy bed, and go unto thy house."

"I hold that he who humbly tries
To find wherein his duty lies,
And finding, does the same, and bears
Its burdens lightly, and its cares,
Is nobler, in his low estate,
Than crowned king or potentate."

"Ye have heard that it hath been said by them of old time, Thou shalt not forswear thyself."

"To prevent this, and secure the independence of the judges, after the English Revolution of 1689, it was fixed by the Act of Settlement, as it is called, that the King should not have the power to remove judges, but that they should hold their offices '*during good behavior.*'"

"Now, gentlemen, looking on the face of this, it would be naturally inferred that notwithstanding his 'good behavior,' and without alleging any violation of it, a judge could, nevertheless, be removed by address."

"Standing as we do to-day in the presence of this fearful evil, surrounded on all sides by the enemies of law and good government, with factions within our own ranks striving in selfish ways each to attain its own ends, nothing can save us but honesty, integrity, and magnanimity."

There are many occasions when there is reasonable room for a difference of opinion in the rendition of certain passages. For instance, in the last of the extracts under "Momentary Completeness," one might consider the sentence as momentarily complete at "anything." The stu-

dent may render it both ways, determining the meaning in each case.

One should be very careful in deciding this question. Where there is a preponderance of momentary completeness, the delivery will appear too emphatic and have the effect of dogmatism; and furthermore, the sign of momentary completeness, when used too frequently, will make so many ideas emphatic that there will be no perspective, no proportion. Here are excellent examples for practice.

One mast was broken short off, six or eight feet from the deck, and lay over on the side, entangled in a maze of sail and rigging; and in that ruin, as the ship rolled and beat, — which she did with a violence quite inconceivable, — beat the side as if it would stave it in. Some efforts were being made to cut this portion of the wreck away; for as the ship, which was broadside on, turned toward us in her rolling, I plainly descried her people at work with axes — especially one active figure, with long curling hair. But a great cry, audible even above the wind and water, rose from the shore; the sea, sweeping over the wreck, made a clean breach, and carried men, spars, casks, planks, bulwarks, — heaps of such toys, into the boiling surge. — DICKENS.

Down the rivers, o'er the prairies,
Came the warriors of the nations,
Came the Delawares and Mohawks,
Came the Choctaws and Camanches,
Came the Shoshonies and Blackfeet,
Came the Pawnees and Omahas,
Came the Mandans and Dacotahs,
Came the Hurons and Ojibways,
All the warriors drawn together
By the signal of the Peace-Pipe,
To the Mountains of the Prairie,
To the great Red Pipe-stone Quarry.

LONGFELLOW.

"The seed sown in life springs up in harvests of blessings or harvests of sorrow, whether our influence be great or small, whether

it be good or evil; it lasts, it lives somewhere, within some limit, and is operative wherever it is. The grave buries the dead dust; but the character walks the world, and distributes itself as a benediction or a curse among the families of mankind."

Implied Incompleteness.

I. NEGATIVE STATEMENT.

"I do not claim this is the only method."

"I cannot promise definitely, but I think you may rely upon getting it."

"I shall wait for you in the lobby, if you don't tarry too long."

"It doesn't look like rain, does it?"

II. NON-AFFIRMATIVE STATEMENT.

A. Concession.

"There are some arguments in its favor, but they are not weighty."

"No, nobody claims that."

"I grant I may have taken the honorable gentleman by surprise."

B. Inability to Assert.

"I cannot tell what you and other men
Think of this life, but, for my single self,
I had as lief not be as live to be
In awe of such a thing as I myself."

C. Unwillingness to Assert.

"I do not charge the gentleman with willful misstatement, but I would rather say he is a great economizer of the truth."

"I do not like to think that the opposition is purposely delaying the vote on this question."

"Never fear that: if he be so resolved,
I can o'ersway him."

D. Sense of Triviality.

"It would be idle to base an opinion on any argument of Mr. Webster."

"O, that is of no consequence; you don't believe that."

"It is hardly necessary for me to go over the charges of the attorney for the plaintiff; they are trivial and unimportant."

E. Obviousness or Familiarity in Thought.

"It goes without saying that you know the early history of these people."

"There are very few who haven't a bowing acquaintance with this subject."

> "You know me well, and herein spend but time
> To wind about my love with circumstance."

F. The Anticipatory or Negative Member of an Antithesis.

"Not that I loved Cæsar less, but that I loved Rome more."

"It is not that I doubt the gentleman's honesty, but that I question his authority."

"It was at the end of the war that this incident occurred; not at the beginning."

III. Doubt.

Uncertainty, confusion, hesitation, and other forms of doubt, are really questions, — the mind seeking solution of difficult and perplexing problems.

"I wish I could find some way out of this, but" —

"There ought to be some other method of solving this difficulty: let me see, let me see."

"I would I had been there."

IV. INTERROGATION DIRECT, answerable by "yes" or "no."

"Are you the owner of this house?"

"Can you tell me what time it is?"

Care must be taken not to confuse this form of Interrogation with Figurative Interrogation. The latter is often strongly assertive. For instance, —

"God of battles, was ever a battle like this in the world before?"

This is equivalent to asking a question and answering it at the same time. It asks in words, "was ever?" It answers in inflection, "there never was." Grammatically, then, it is a question; rhetorically, it is an exclamation. Here is another form of Figurative Interrogation, —

"Are you going out?" (No answer.) "Are you going out?" (I demand an answer.)

In this case the second question becomes a demand. The speaker cares for an answer not so much because of any interest in it as such, but because he desires his authority respected.

The following examples of Figurative Interrogation should be carefully studied: —

"Is there a single atrocity of the French more unprincipled and inhuman than that of Russia, Austria, and Prussia, in Poland?"

"Did he not know that he was making history that hour? Did he not know this, I say."

"If I were to propose three cheers for Washington, is there a single man, woman, or child in this vast audience who would refuse to lift his voice?"

"Have you, gentlemen of the jury, considered the price the state asks the prisoner to pay for what is only an indiscretion at most? I repeat, have you considered the price?"

"Has the gentleman *done?* Has he *completely* done?"

A very interesting psychological question arises in connection with Figurative Interrogation. It has been shown how the grammatical question becomes an oratorical assertion; but there is a point in assertion beyond which it may pass and become intense emotional question. In this sentence, "Shall not the Judge of all the earth do right?" we have an illustration. There are three possibilities here. First: A simple question looking for information. Second: An exclamation equivalent to, Who does not know that the Judge of all the earth shall do right? Third (with considerable emotion): Is it possible that any one would deny that the Judge of all the earth shall do right?

V. Supplication or Entreaty.

"You won't leave me, father."

"Good friends, sweet friends, let me not stir you up to such a sudden flood of mutiny!"

"O, Hamlet, speak no more."

"Pity the sorrows of a poor old man."

Complex Relations.

I. Comparison or Contrast, with Affirmation.

"Not inferior to this was the wisdom of him who resolved to shear the wolf. What, shear a wolf! Have you considered the danger of the attempt? No, says the madman, I have considered nothing but the right."

"What do we understand to have been the conduct of this magnanimous hero? He let loose his soldiery on the miserable, unarmed people. And for what? Because they had dared to join in a wish to improve their Constitution. And such is the hero upon whom the cause of 'religion and social order' is to repose! And such is the man whom we praise for his discipline and his virtue, and whom we hold out as our boast and our dependence."

II. Comparison or Contrast, with Incompleteness.

"*Oh, no!* He wouldn't accept a *bribe;* of course not."

"You meant no *harm:* oh, no: your thoughts are innocent."

"It isn't the *secret* I care about; it's the slight, Mr. Caudle."

III. Affirmation with Incompleteness.

"I would rather be the *follower* if I had my choice."

Hamlet. I pray you.

Guildenstern. Believe me, I cannot.

Hamlet. I do beseech you.

Guildenstern. I know no touch of it, my lord.

Hamlet. It is as easy as *lying* [as you have been doing]: govern these ventages with your fingers and thumb, give it breath with your mouth, and it will discourse most eloquent music. Look you, these are the stops.

Guildenstern. But these cannot I command to any utterance of harmony; I have not the skill.

Hamlet. Why, look you now, how unworthy a thing you make of me! You would play upon *me;* you would seem to know *my* stops; you would pluck out the heart of my mystery; you would sound me from my lowest note to the top of my compass: and there is much music, excellent voice, in this little organ; yet cannot you make it speak. 'S blood, do you think I am easier to be played on than a *pipe?* Call me what instrument you will, though you can fret me, you cannot play upon me.

Hamlet, Act III., Sc. ii.

The following selections will afford the student excellent practice in the various kinds of complex relations: —

CASSIUS. A friend should bear his friend's infirmities,
But Brutus makes mine greater than they are.
BRUTUS. I do not, till you practice them on me.
CASSIUS. You love me not.
BRUTUS. I do not like your faults.
CASSIUS. A friendly eye could never see such faults.
BRUTUS. A flatterer's would not, though they did appear
As huge as high Olympus.

Julius Cæsar, Act IV., Sc. iii.

HAMLET. Now, mother, what's the matter?
QUEEN. Hamlet, thou hast thy father much offended.
HAMLET. Mother, you have my father much offended.
QUEEN. Come, come; you answer with an idle tongue.
HAMLET. Go, go; you question with a wicked tongue.
QUEEN. Why, how now, Hamlet! What's the matter now?
Have you forgot me?
HAMLET. No, by the rood, not so:
You are the Queen, your husband's brother's wife;
And — would it were not so! — you are my mother.

Hamlet, Act III., Sc. iv.

"My brave associates, — partners of my toil, my feelings, and my fame! — can Rolla's words add vigor to the virtuous energies which inspire your hearts? No! You have judged, as I have, the foulness of the crafty plea by which these bold invaders would delude you. Your generous spirit has compared, as mine has, the motives which, in a war like this, can animate their minds and ours. They, by a strange frenzy driven, fight for power, for plunder, and extended rule: we, for our country, our altars, and our homes. They follow an adventurer whom they fear, and obey a power which they hate: we serve a monarch whom we love — a God whom we adore. Whene'er they move in anger, desolation tracks their progress! Whene'er they pause in amity, affliction mourns their friendship. They boast they come but to improve our state, enlarge our thoughts, and free us from the yoke of error! Yes; they will give enlightened freedom to our minds, who are themselves the slaves of

passion, avarice, and pride! They offer us their protection: yes, such protection as vultures give to lambs — covering and devouring them! They call on us to barter all of good we have enhanced and proved, for the desperate chance of something better which they promise. Be our plain answer this: — The throne we honor is the people's choice; the laws we reverence are our brave fathers' legacy; the faith we follow teaches us to live in bonds of charity with all mankind, and die with hope of bliss beyond the grave. Tell your invaders this; and tell them, too, we seek no change, — and, least of all, such change as they would bring us!"

"But, Mr. Speaker, we have a right to tax America. Oh, inestimable right! Oh, wonderful, transcendent right! the assertion of which has cost this country thirteen provinces, six islands, one hundred thousand lives, and seventy millions of money! Oh, invaluable right! for the sake of which we have sacrificed our rank among nations, our importance abroad, and our happiness at home! Oh, right, more dear to us than our existence, which has already cost us so much, and which seems likely to cost us our all! Infatuated man! miserable and undone country! not to know that the claim of right, without the power of enforcing it, is nugatory and idle. We have a right to tax America, the noble lord tells us, therefore we ought to tax America. This is the profound logic which comprises the whole chain of his reasoning.

"How wonderful that a nation could be thus deluded! But the noble lord deals in cheats and delusions. They are the daily traffic of his invention; and he will continue to play off his cheats on this house, so long as he thinks them necessary to his purpose, and so long as he has money enough at command to bribe gentlemen to pretend that they believe him. But a black and bitter day of reckoning will surely come; and whenever that day comes, I trust I shall be able, by a parliamentary impeachment, to bring upon the heads of the authors of our calamities the punishment they deserve."

In concluding these exercises in Discrimination attention may be drawn to another statement in the *Orator's Manual*, by Professor Raymond. "The melody of the

movement taken by the voice represents, therefore, like the melody in music, the *mind's motive*, — indicates its purpose in using the particular phraseology to which the melody is applied; and because pitch, through the kinds of inflections and melody chosen, reveals the motives, we shall find that the use of this element in ordinary conversation is constantly causing precisely the same phraseology to express entirely opposite meanings." The importance of this principle can scarcely be over-estimated. A study of Discrimination in the first part of this volume, and of the exercises, must have made clear the necessity of detailed and thoughtful analysis in order to arrive at the exact meaning. The slightest change in the inflection affects the melody, and where that is not right it means loss of power. False cadences, "ministerial" tones, monotony, melodic driftings, are all the result of a lack of perception, at the moment of speaking, of the proper motive.

The Central Idea. — A little reflection must make it manifest that every sentence, or even phrase, has a central idea. When this idea is brought out in vocal expression it is by means of some form of emphasis, such as inflection or force or time, and so forth. The exact form of the manifestation need not concern us here.

The student is urged to study the text carefully in order that he may be sure that he is in possession of the central idea. Perhaps there is no more severe test of the student's apprehension of the meaning than his emphasis — using that term in its broadest sense. Determining the central idea is essentially a logical process; the student weighs and determines the value of every word, and by a process of elimination finally fixes upon the exact

thought to be conveyed. The study of the central idea is, then, a part of Discrimination.

Rules for emphasis so commonly given are, comparatively, of little value. If the student has the thought, his emphasis may be trusted to take care of itself; where he has not, the rules are confusing and misleading. Mr. Alfred Ayres says facetiously but truly, "There is only one rule for emphasis — Gumption."

It is understood that emphasis has a much wider meaning than that of merely making a word stand out distinctly by means of force; it includes any manner of making a thought prominent. What we are here studying is simply that form of emphasis which is manifested by inflection or force or both. The central idea in colloquial utterance is generally made significant through force; but by far the most suggestive method, when occasion requires, is through inflection. Of course, these two are very often combined in various proportions.

In the following illustrations two classes of examples will be noticed. In the first, the student will find the central ideas indicated by means of italics and capitals. It is not claimed that some other interpretation might not be possible; but that suggested is at least justifiable. The student will study these examples carefully with the object of determining the reason for the marking. In the second list of illustrations the student himself will determine the central idea, and manifest it through his rendition.

It is to be regretted that we have no recognized symbols for showing shades and degrees of emphasis. The student for whom this work is intended will no doubt be able to determine for himself whether the element of force or that of inflection predominates.

STUDIES IN CENTRAL IDEA.[1]

There on the dais sat another king
Wearing **his robes**, *his* **crown**, his **SIGNET-RING**.
LONGFELLOW, *King Robert of Sicily.*

Note that "his" and "robes" are of about equal importance, the former perhaps weighing a little heavier than the latter. In the next phrase the inflection on "his" is much narrower than on the first "his," while the "crown" becomes more important. Finally, the last "his" has no emphasis, while the climax of thought and emotion is reached on "signet-ring."

And do you NOW put on your *best attire?*
And do you NOW cull out a HOLIDAY?
And do you now STREW FLOWERS in HIS way
That comes in triumph over Pompey's blood?
Julius Cæsar, Act I., Sc. i.

Note the climax: "best attire" is weaker than "holiday," and it than the strewing of flowers. Conversely, the emphasis on "now" diminishes at each repetition. The context should be carefully digested.

I rather tell thee what is to be *fear'd*
Than what I *fear*.
Ibid., Act I., Sc. ii.

An actor (?) was once heard to read the above passage, putting his emphasis on "thee" and the second "I." How illuminating!

[1] The sources of most of the following excerpts are given in order that the student may refer to the context when necessary.

> If 'twere *done* when 'tis *done*, then 'twere well
> It were done quickly.
>
> *Macbeth*, Act I., Sc. vii.

The above is a fine illustration of the claim that the study of the "Central Idea" is essentially a logical process. I believe that any other emphasis is puerile, and yet every other emphasis is heard except this. Let us look a little closer. The passage beginning with this line resolves itself into this: I am hampered with doubts and fears; I can find no rest by day or night until I kill the king or resolve to abandon the attempt. But if I can be assured that there shall be no after consequences here, I'll risk the life to come. Hence, the following paraphrase is the equivalent of the first line: If it [the murder] were out of people's minds, if it were blotted out of recollection, consigned to oblivion, when it is committed [when I do the murder], then the sooner it is done the better for my peace of mind. In a word, if it is all *over* when it is *committed*, "then 'twere well it were done quickly." Many purposely avoid repeating the emphasis on "done" because they believe the two "dones" are identical in meaning. Nothing could be farther from the truth, as I have tried to show above. The truth is, this line is one of those grim plays upon words in which Shakespeare is so prolific. I need hardly add that when properly read the sense will be made clear by keeping in mind the paraphrase just given. The result will be that the first "done" will be read with a very decided falling inflection ("Momentary Completeness"), and the second with a circumflex inflection ("Contrast with Incompleteness:" the mind looking forward at the end to the conclusion of

the sentence). Perhaps to the sensitive student of literature there is another argument. Shakespeare's vocabulary would indeed have been very limited if he had found it necessary to use three "dones" in the opening line of a most important soliloquy. To one who is alive to æsthetic effects, the very fact that Shakespeare does use them suggests a more careful analysis, and one soon discovers the cause. The play on the words makes the salient idea more striking.

> And flood upon flood hurries on never ending; and it never *will* rest nor from travail be free.
>
> SCHILLER-LYTTON, *The Diver.*

> MACBETH. I dare do all that may become a man;
> Who dares do more is none.
> LADY MACBETH. What *beast* was't then
> That made you *break* this enterprise to me?
> When you *durst do* it, *then* you were a *man*,
> And, to be *more* than what you were, you would
> Be so much *more* the man. Nor *time* nor *place*
> Did *then* adhere, and yet you would *make both*,
> They have made *themselves*, and that their fitness *now*
> Does *un*make *you*.
>
> *Macbeth*, Act I., Sc. vii.

> . . . it becomes
> The thronèd MONARCH *better* than his CROWN.
>
> *The Merchant of Venice*, Act IV., Sc. i.

Why is "better" not the most significant word

> Lives of great men all remind us
> We can make *our* lives sublime.
>
> LONGFELLOW, *Psalm of Life.*

Why not emphasize "we"?

> Perchance to dream; ay, there's the rub!
> For in that sleep of death *what* dreams may come.
>
> *Hamlet*, Act III., Sc. i.

"What" is equivalent to what *horrible* or *awful*

CASSIUS. I may do that I shall be sorry for.
BRUTUS. You *have* done that you *should* be sorry for.
Julius Cæsar, Act IV., Sc. iii.

It is the bright day that brings forth the adder,
And *that* craves wary walking.
Julius Cæsar, Act II., Sc. i.

And, since the quarrel
Will bear no color for the thing he *is*,
Fashion it thus; that what he *is*, AUGMENTED,
Would run to these and these extremities.
Ibid.

This reading brings out most clearly the *rationale* of Brutus' attitude. The soliloquy should be studied in its entirety.

Give me that man
That is not passion's slave, and I will wear him
In my *heart's core*, ay, in my HEART of heart,
As I do thee.
Hamlet, Act III., Sc. ii.

This example is used in Fulton and Trueblood's *Practical Elocution*. The authors state, and I think justly: —

"It has been a question with the actors which word of the phrase *heart of heart* should receive the chief emphasis, some claiming the reading should be '*heart* of heart,' others 'heart *of* heart,' still others 'heart of *heart*.' The first seems to us the preferable reading, for if the lines read, 'I will wear him in my heart's core, ay, in the *center* of it,' the case would be clear. Here 'center' stands in the place of the first 'heart.'"

She looked down to blush and she looked up to sigh,
With a *smile* on her *lip* and a *tear* in her *eye*.
SCOTT, *Lochinvar*.

There are those who argue that "lip" and "eye"

should not be emphasized. This is a serious error. The phrases "on her lip" and "in her eye" are elaborative, and hence the emphasis is distributed over the entire phrase. If this is wrong, we must blame the writer for tautology. But literature has many similar examples. Here is another:—

> Bring forth the best robe, and put it on him: and put a *ring* on his *hand*, and *shoes* on his *feet*.
>
> *Luke* xv. 22.

There is a rule telling us to emphasize words in antithesis. In many cases we do so; but these cases would emphasize themselves, so to speak. There are, however, many cases of rhetorical antithesis where it interferes with the sense to emphasize both members of the antithesis, and here the rule steps in to lead astray the pupil. Let me illustrate: "I am going to town to-morrow, but *you* need not go until the day *after*."

Mr. A. Melville Bell has put this very clearly. In his *Essays and Postscripts on Elocution*, he says: —

> "The emphasis of contrast falls necessarily on the second of a contrasted pair of words, but not necessarily on the first. The first word is emphatic or otherwise, according as it is new, or implied in preceding thoughts; but it is not emphatic in virtue of subsequent contrast. A purposed anticipation may give emphasis to the first word, but such anticipatory emphasis should not be made habitual."
>
> "If the bright blood that fills my veins, transmitted free from godlike ancestry, were like the slimy ooze which stagnates in your arteries, I had remained at home."

Is it not clear that anticipatory emphasis on "my" is not only unnecessary, but would, if given, weaken the force of the succeeding phrase?

"I have nothing more to say, but the honorable *gentleman* will no doubt speak for hours."

"What could I do *less;* what could *he* do *more.*"

The following examples are to be prepared by the student in accordance with the plan previously outlined:—

Enter TITINIUS, *with* MESSALA.

MESSALA. It is but change, Titinius; for Octavius
Is overthrown by noble Brutus' power,
As Cassius' legions are by Antony.
TITINIUS. These tidings will well comfort Cassius.
MESSALA. Is not that he that lies upon the ground?
TITINIUS. He lies not like the living. Oh my heart!
MESSALA. Is not that he?
TITINIUS. No, this was he, Messala,
But Cassius is no more, — O Setting Sun!
As in thy red rays thou dost sink to-night,
So in his red blood Cassius' day is set;
The sun of Rome is set! Our day is gone;
Clouds, dews, and dangers come; our deeds are done!
Mistrust of my success hath done this deed.

Julius Cæsar, Act V., Sc. iii.

"Change" is an example of "Contrast with Affirmation." It is evident that the speakers have been conversing about the two parts of the battle, and Titinius has told his friend that Cassius has been overthrown. To this Messala replies comfortingly, "Affairs are balanced, then," etc. The entire extract needs and will amply repay most critical study. It would be hard to find one containing more difficulties.

BASSANIO. This is no answer, thou unfeeling man,
To excuse the current of thy cruelty.
SHYLOCK. I am not bound to please thee with my answer.
BASSANIO. Do all men kill the things they do not love?
SHYLOCK. Hates any man the thing he would not kill?

BASSANIO. Every offense is not a hate at first.
SHYLOCK. What! wouldst thou have a serpent sting thee twice?
Merchant of Venice, Act IV., Sc. i.

DUNCAN. Go, pronounce his present[1] death,
And with his former title greet Macbeth.
ROSS. I'll see it done.
DUNCAN. What he hath lost, noble Macbeth hath won.
Macbeth, Act. I., Sc. ii.

Thou shalt get kings, though thou be none.
Macbeth, Act I., Sc. iii.

MACBETH. The thane of Cawdor lives: why do you dress me
In borrow'd robes?
ANGUS. Who was the thane, lives yet.
Ibid.

LIGARIUS. What's to do?
BRUTUS. A piece of work that will make sick men whole.
LIGARIUS. But are not some whole that we must make sick?
Julius Cæsar, Act. II., Sc. i.

When beggars die, there are no comets seen;
The heavens themselves blaze forth the death of princes.
Julius Cæsar, Act II., Sc. ii.

BRUTUS. He hath the falling sickness.
CASSIUS. No, Cæsar hath it not; but you and I,
And honest Casca, we have the falling sickness.
Julius Cæsar, Act I., Sc. ii.

Romans now
Have thews and limbs like to their ancestors,
But, woe the while! our fathers' minds are dead,
And we are govern'd by our mothers' spirits.
Julius Cæsar, Act I., Sc. iii.

That you do love me, I am nothing jealous;
What you would work me to, I have some aim;
How I have thought of this, and of these times,
I shall recount hereafter; for this present,
I would not, so with love I might entreat you,
Be any further mov'd. What you have said,
I will consider; what you have to say,

[1] I.e., instant.

I will with patience hear, and find a time
Both meet to hear, and answer such high things.
Julius Cæsar, Act I., Sc. ii.

Cowards die many times before their deaths;
The valiant never taste of death but once.
Julius Cæsar, Act II., Sc. ii.

FLAVIUS. Thou art a cobbler, art thou?
CITIZEN. Truly, sir, all that I live by is with the awl.
Julius Cæsar, Act I., Sc. i.

SIR PETER. Very well, ma'am, very well! So a husband is to have no influence — no authority!

LADY TEAZLE. Authority? No, to be sure! If you wanted authority over me, you should have adopted me, and not married me; I am sure you were old enough! — SHERIDAN, *The School for Scandal.*

We live in deeds, not years; in thought, not breath;
In feelings, not in figures on a dial;
We should count time by heart-throbs. He most lives,
Who thinks most, feels the noblest, acts the best.
BAILEY, *Festus.*

"I must be cruel, only to be kind;
Thus bad begins, and worse remains behind."

"Our new heraldry is — hands, not hearts."

"He jests at scars that never felt a wound."

"Friendship was in their looks, but in their hearts there was hatred."

"Oh! the blood more stirs
To rouse a lion than to start a hare."

"You will find it less easy to uproot faults than choke them by gaining virtues."

"A maiden's wrath has two eyes — one blind, the other keener than a falcon's."

"The storm that rends the oak uproots the flower."

"But break, my heart, for I must hold my tongue."

"They follow an adventurer whom they fear, and obey a power which they hate; we serve a monarch whom we love, a God whom we adore."

"I feel the impulse — yet I do not plunge,
I see the peril — yet do not recede;
And my brain reels — and yet my foot is firm."

"It was midnight when I listened,
And I heard two voices speak;
One was harsh, and stern, and cruel,
And the other soft and weak."

Subordination. — The analysis for determining the Central Idea must have led the student to discern subordinate ideas. As a rule, the reading of these will not be difficult, but there are certain phases of subordination that require special study.

We shall now examine extracts in which the main current of thought is interrupted by phrases, clauses, and exclamations of more or less importance. These interruptions are by no means to be classed as unnecessary. Their value must be determined in each case by the student. There may be coördinate clauses, ejaculations, and parentheses; but it is useless, as well as misleading, to set down any definite method as to the manner in which these shall be read. We are all acquainted with the time-honored advice concerning the manner in which one should read words in parentheses: Lower the voice and read faster. It is not to be denied that the average parenthetical thought is expressed in that way, but there are many examples where the injunction will not apply. Hence it is better to pay no attention to this rule.

The main result to be obtained in this chapter is the training of the student's mind in apprehending thought-modulation; to enable him to weigh the thought in order

that he may perceive more clearly the relative values of the various phrases. This perception leads in expression to that most desirable phase of utterance, — modulation.

"In what school did the worthies of our land — the Washingtons, Henrys, Franklins, Rutledges — learn those principles of civil liberty?"

"Next to the worship of the Father of us all — the deepest and grandest of human emotions — is the love of the land that gave us birth."

"I am not — I need scarcely say it — the panegyrist of England."

"I have returned, — not, as the right honorable member has said, to raise a storm, — I have returned to discharge an honorable debt of gratitude to my country."

"May that God (I do not take his name in vain), may that God forbid it."

"One day — shall I forget it ever? — *ye* were present — I had fought long and well."

"I was about to slay him, when a few hurried words — rather a welcome to death than a plea for life — told me he was a Thracian."

"One raw morning in spring — it will be eighty years the 19th of this month — Hancock and Adams were both at Lexington."

"And are we to speak and act like men who have sustained no wrong? We! Six millions of — what shall I say? — citizens?"

"Among the exploits of marvelous and almost legendary valor performed by that great English chieftain — who has been laid aside uncoroneted, and almost unhonored because he would promote and distinguish the men of work in preference to the men of idleness — among his achievements not the least wondrous was the subjugation of the robber tribes of the Cutchee Hills in the north of Scinde."

"But if there is one man here — I am speaking not of shapes and forms, but of feelings — if there is one here that feels as men were wont to feel, he will draw the sword."

"And you — you, who are eight millions strong — you, who boast at every meeting that this island is the finest which the sun looks down upon — you, who have no threatening sea to stem, no avalanche to dread — you, who say that you could shield along your coast a thousand sail, and be the princes of a mighty commerce — you, who by the magic of an honest hand, beneath each summer sky, might cull a plenteous harvest from your soil, and with the sickle strike away the scythe of death — you, who have no vulgar history to read — you, who can trace, from field to field, the evidences of civilization older than the Conquest — the relics of a religion far more ancient than the Gospel — you, who have thus been blessed, thus been gifted, thus been prompted to what is wise and generous and great — you will make no effort — you will perish by the thousand, and the finest island that the sun looks down upon, amid the jeers and hooting of the world, will blacken into a plague spot, a wilderness, a sepulcher."

"In his early manhood, at the bidding of conscience, against the advice of his dearest friends, in opposition to stern paternal commands, against every dictate of worldly wisdom and human prudence, in spite of all the dazzling temptations of ambition so alluring to the heart of a young man, he turned away from the broad fair highway to wealth, position, and distinction, that the hands of a king opened before him, and, casting his lot with the sect weakest and most unpopular in England, through paths that were tangled with trouble, and lined with pitiless thorns of persecution, he walked into honor and fame, and the reverence of the world, such as royalty could not promise and could not give him."

"No one venerates the Peerage more than I do; but, my Lords, I must say that the Peerage solicited *me*, — not I the Peerage. Nay, more, — I can say, and *will* say, that, as a Peer of Parliament, as Speaker of this right honorable House, as keeper of the great seal, as guardian of his Majesty's conscience, as Lord High Chancellor of England, — nay, even in that character alone in which the noble Duke would think it an affront to be considered, but which character none can deny me, as a MAN, — I am at this moment as respectable — I beg leave to add — I am as much respected, — as the proudest Peer I now look down upon."

"Hear the parable of the Sibyl, for it conveys a wise and wholesome moral. She now appears at your gate, and offers you mildly the volumes — the precious volumes — of wisdom and peace. The price she asks is reasonable; to restore the franchise, which, without any bargain, you ought voluntarily to give. You refuse her terms — her moderate terms — she darkens the porch no longer. But soon — for you cannot do without her wares — you call her back. Again she comes, but with diminished treasures; the leaves of the book are in part torn away by lawless hands, in part defaced with characters of blood."

"Fresh as the flower, whose modest worth
He sang, his genius 'glinted' forth,
Rose like a star that touching earth,
For so it seems,
Doth glorify its humble birth
With matchless beams."

"The piercing eye, the thoughtful brow,
The struggling heart, where be they now?
Full soon the aspirant of the plow,
The prompt, the brave,
Slept, with the obscurest, in the low
And silent grave."

"True friends though diversely inclined;
But heart with heart and mind with mind,
Where the main fibers are entwined,
Through Nature's skill,
May even by contraries be joined
More closely still."

"The tear will start, and let it flow;
Thou 'poor Inhabitant below,'
At this dread moment, — even so —
Might we together
Have sate and talked where gowans blow,
Or on wild heather."

"Sighing I turned away; but ere
Night fell, I heard, or seemed to hear,
Music that sorrow comes not near,
A ritual hymn,

Chanted in love that casts out fear
By Seraphim."

"Too frail to keep the lofty vow
That must have followed when his brow
Was wreathed — 'The Vision' tells us how —
With holly spray,
He faltered, drifted to and fro,
And passed away."

"For as victory was nighest,
While I sang and played, —
With my lyre at lowest, highest,
Right alike, — one string that made
'Love' sound soft was snapt in twain
Never to be heard again."

Would that the structure brave, the manifold music I build,
Bidding my organ obey, calling its keys to their work,
Claiming each slave of the sound, at a touch, as when Solomon willed
Armies of angels that soar, legions of demons that lurk,
Man, brute, reptile, fly, — alien of end and of aim,
Adverse, each from the other heaven-high, hell-deep removed, —
Should rush into sight at once as he named the ineffable Name,
And pile him a palace straight, to pleasure the princess he loved!

BROWNING, *Abt Vogler.*

And as a hungry lion who has made
A prey of some large beast — a hornèd stag
Or mountain goat — rejoices, and with speed
Devours it, though swift hounds and sturdy youths
Press on his flank, so Menelaus felt
Great joy when Paris, of the godlike form,
Appeared in sight, for now he thought to wreak
His vengeance on the guilty one, and straight
Sprang from his car to earth with all his arms.

The Iliad.

In the illustrations that follow, the student will note three distinct degrees of importance of thought; in other words, there is the main idea, its modifier, and the modifier of the modifier. The vocal expression of these illustrations will be modulated just to the extent the student appreciates the value of the different phrases.

"At Atri in Abruzzo, a small town
Of ancient Roman date, but scant renown,
One of those little places that have run
Half up the hill, beneath a blazing sun,
And then sat down to rest, as if to say,
'I climb no farther upward, come what may,'
The Re Giovanni, now unknown to fame,
So many monarchs since have borne the name,
Had a great bell hung in the market-place."

"It is my purpose, therefore, believing that there are certain points of superiority in modern artists, and especially in one or two of their number, which have not yet been fully understood, except by those who are scarcely in a position admitting the declaration of their conviction, to institute a close comparison between the great works of ancient and modern landscape art."

Many students who find no difficulty while silently reading such extracts as the above, will often fail in their vocal expression because of the fact that the latter is more deliberate, and consequently they may lose the trend of the main thought while rendering the explanatory and parenthetical portions. To overcome this difficulty they are advised to read the sentence, omitting all but the most essential idea; then let them add one idea after another to the main idea, until the sentence is read correctly in its entirety. In the last example quoted, the main idea is, "It is my purpose . . . to institute a close comparison between the great works of ancient and modern landscape art." Read this three or four times, until the idea is clearly apprehended. Now read the sentence, omitting "and especially in one or two of their number," until this larger thought is grasped; after which let the sentence be read as a whole.

CHAPTER III.

STUDIES IN EMOTION.

Earnestness. — In the examples under this head, only those are chosen in which the student is not called upon to go very far out of his own personal experience. In other words, he is not called upon to do much personation. He can very easily grasp the situation; and hence his task is simpler than if he were asked to represent more complex emotions, which would at once greatly increase the difficulty, and perhaps discourage him. He should learn two or three selections by heart, and recite them frequently, until a certain degree of directness, vitality, earnestness, and freedom is acquired. Until that point is reached, he should not proceed with the more complex emotions.

Sir, it matters very little what immediate spot may have been the birthplace of such a man as Washington. No people can claim, no country can appropriate him. The boon of Providence to the human race, his fame is eternity, and his residence creation. Though it was the defeat of our arms, and the disgrace of our policy, I almost bless the convulsion in which he had his origin. If the heavens thundered and the earth rocked, yet, when the storm had past, how pure was the climate that it cleared! how bright in the brow of the firmament was the planet which it revealed to us! — CHARLES PHILLIPS, *The Character of Washington.*

I am amazed at the attack which the noble Duke has made on me. Yes, my Lords, I am amazed at his Grace's speech. The noble

Duke cannot look before him, behind him, or on either side of him, without seeing some noble Peer who owes his seat in this House to his successful exertions in the profession to which I belong. Does he not feel that it is as honorable to owe it to these, as to being the accident *of* an accident? To all these noble Lords the language of the noble Duke is as applicable, and as insulting, as it is to myself. But I do not fear to meet it single and alone. — LORD THURLOW.

They tell us, sir, that we are weak, — unable to cope with so formidable an adversary. But when shall we be stronger? Will it be the next week, or the next year? Will it be when we are totally disarmed, and when a British guard shall be stationed in every house? Shall we gather strength by irresolution and inaction? Shall we acquire the means of effectual resistance by lying supinely on our backs, and hugging the delusive phantom of hope, until our enemies shall have bound us hand and foot? Sir, we are not weak, if we make a proper use of those means which the God of nature hath placed in our power.

Three millions of people, armed in the holy cause of liberty, and in such a country as that which we possess, are invincible by any force which our enemy can send against us. Besides, sir, we shall not fight our battles alone. There is a just God who presides over the destinies of nations, and who will raise up friends to fight our battles for us. The battle, sir, is not to the strong alone; it is to the vigilant, the active, the brave. Besides, sir, we have no election. If we were base enough to desire it, it is now too late to retire from the contest. There is no retreat but in submission and slavery! Our chains are forged. Their clanking may be heard on the plains of Boston! The war is inevitable; and let it come! I repeat it, sir, let it come!

It is in vain, sir, to extenuate the matter. Gentlemen may cry, peace, peace! — but there is no peace. The war is actually begun! The next gale that sweeps from the North will bring to our ears the clash of resounding arms! Our brethren are already in the field! Why stand we here idle? What is it that gentlemen wish? What would they have? Is life so dear or peace so sweet as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take; but as for me, give me liberty, or give me death! — PATRICK HENRY.

One raw morning in spring — it will be eighty years the 19th day of this month — Hancock and Adams, the Moses and Aaron of that Great Deliverance, were both at Lexington; they also had "obstructed an officer" with brave words. British soldiers, a thousand strong, came to seize them and carry them over sea for trial, and so nip the bud of freedom auspiciously opening in that early spring. The town militia came together before daylight, "for training." A great, tall man, with a large head and a high, wide brow, their captain, — one who had "seen service," — marshaled them into line, numbering but seventy, and bade "every man load his piece with powder and ball. I will order the first man shot that runs away," said he, when some faltered. "Don't fire unless fired upon, but if they want to have a war, let it begin here."

Gentlemen, you know what followed; those farmers and mechanics "fired the shot heard round the world." A little monument covers the bones of such as before had pledged their fortune and their sacred honor to the Freedom of America, and that day gave it also their lives. I was born in that little town, and bred up amid the memories of that day. When a boy, my mother lifted me up, one Sunday, in her religious, patriotic arms, and held me while I read the first monumental line I ever saw — "Sacred to Liberty and the Rights of Mankind."

Since then I have studied the memorial marbles of Greece and Rome, in many an ancient town; nay, on Egyptian obelisks, have read what was written before the Eternal roused up Moses to lead Israel out of Egypt; but no chiseled stone has ever stirred me to such emotion as these rustic names of men who fell "In the Sacred Cause of God and their Country."

Gentlemen, the Spirit of Liberty, the Love of Justice, was early fanned into a flame in my boyish heart. That monument covers the bones of my own kinsfolk; it was their blood which reddened the long, green grass at Lexington. It was my own name which stands chiseled on that stone; the tall Captain who marshaled his fellow farmers and mechanics into stern array, and spoke such brave and dangerous words as opened the war of American Independence, — the last to leave the field, — was my father's father. I learned to read out of his Bible, and with a musket he that day captured from the foe I learned also another religious lesson, that "Rebellion to

Tyrants is Obedience to God." I keep them both, "Sacred to Liberty and the Rights of Mankind," to use them both, "In the Sacred Cause of God and my Country." — THEODORE PARKER.

Hamelin Town's in Brunswick,
By famous Hanover city;
The river Weser, deep and wide,
Washes its walls on the southern side;
A pleasanter spot you never spied;
But, when begins my ditty,
Almost five hundred years ago,
To see the townfolk suffer so
From vermin, was a pity.

Rats!
They fought the dogs, and killed the cats,
And bit the babies in the cradles,
And ate the cheese out of the vats,
And licked the soup from the cook's own ladles,
Split open the kegs of salted sprats,
Made nests inside men's Sunday hats,
And even spoiled the women's chats,
By drowning their speaking
With shrieking and squeaking
In fifty different sharps and flats.

BROWNING, *The Pied Piper of Hamelin.*

Those evening bells — those evening bells —
How many a tale their music tells
Of youth, and home, and that sweet time
When last I heard their soothing chime.

Those joyous hours are passed away,
And many a heart, that then was gay,
Within the tomb now darkly dwells,
And hears no more those evening bells.

And so 'twill be when I am gone;
That tuneful peal will still ring on,
While other bards shall walk these dells,
And sing your praise, sweet evening bells.

MOORE.

Oh! young Lochinvar is come out of the West!
Through all the wide Border his steed was the best;

And save his good broadsword he weapon had none;
He rode all unarmed and he rode all alone.
So faithful in love, and so dauntless in war,
There never was knight like the young Lochinvar.

SCOTT.

When Freedom from her mountain height
  Unfurled her standard to the air,
She tore the azure robe of night,
  And set the stars of glory there:
She mingled with its gorgeous dies
The milky baldric of the skies,
And striped its pure celestial white
With streakings of the morning light;
Then, from his mansion in the sun,
She called her eagle-bearer down,
And gave into his mighty hand
The symbol of her chosen land.

DRAKE.

Hurrah! the foes are moving! Hark to the mingled din
Of fife, and steed, and trump, and drum, and roaring culverin!
The fiery Duke is pricking fast across Saint André's plain,
With all the hireling chivalry of Guelders and Almayne.
Now, by the lips of those ye love, fair gentlemen of France,
Charge for the golden lilies now, — upon them with the lance!
A thousand spurs are striking deep, a thousand spears in rest,
A thousand knights are pressing close behind the snow-white crest,
And in they burst, and on they rushed, while, like a guiding star,
Amidst the thickest carnage blazed the helmet of Navarre.

MACAULAY, *The Battle of Ivry.*

John Day, he was the biggest man
  Of all the coachman kind,
With back too broad to be conceived
  By any narrow mind.

The very horses knew his weight,
  When he was in the rear,
And wished his box a Christmas-box,
  To come but once a year.

Alas! against the shafts of love
  What armor can avail?

Soon Cupid sent an arrow through
His scarlet coat of mail.

The barmaid of "The Crown" he loved,
From whom he never ranged;
For, though he changed his horses there,
His love he never changed.

One day, as she was sitting down
Beside the porter pump,
He came and knelt, with all his fat,
And made an offer plump.

Said she, "My taste will never learn
To like so huge a man;
So I must beg you will come here
As little as you can."

But still he stoutly urged his suit,
With vows, and sighs, and tears,
Yet could not pierce her heart, although
He drove the "Dart" for years.

In vain he wooed — in vain he sued, —
The maid was cold and proud,
And sent him off to Coventry
While on the way to Stroud.

He fretted all the way to Stroud,
And thence all back to town;
The course of love was never smooth,
So his went up and down.

At last, her coldness made him pine
To merely bones and skin;
But still he loved like one resolved
To love through thick and thin.

"Oh, Mary! view my wasted back,
And see my dwindled calf!
Though I have never had a wife,
I've lost my better half!"

Alas! in vain he still assailed,
Her heart withstood the dint;
Though he had carried sixteen stone,
He could not move a flint!

Worn out, at last he made a vow,
To break his being's link,
For he was so reduced in size,
At nothing he could shrink.

Now, some will talk in water's praise,
And waste a deal of breath;
But John, though he drank nothing else,
He drank himself to death.

The cruel maid, that caused his love,
Found out the fatal close,
For looking in the butt she saw
The butt end of his woes.

Some say his spirit haunts "The Crown,"
But that is only talk;
For after riding all his life,
His ghost objects to walk.

THOMAS HOOD, *The History of John Day.*

Personation. — We have so far been considering that form of emotion which we may term Earnestness. The aim of the practice on the previous selections has been simply to charge the student with the necessity of impressing his thought upon the audience. The emotions in these selections were chiefly simple as far as that term can be applied to any form of emotion. Perhaps a better expression than simple emotion would be *single* emotion. We are now to enter the more complex realm of expression, wherein the emotion is more intense, and instead of being a single emotion, is a blend of many. Take, for example, the trial scene from *The Merchant of Venice*. There are many speeches of Shylock that might illustrate our point, and we shall take the first that presents itself. The Duke of Venice has been urging Shylock to abandon his suit, whereupon the latter replies, —

"I have possessed your grace of what I purpose;
And by our holy Sabbath have I sworn,
To have the due and forfeit of my bond."

What emotions does Shylock portray? There is the emotion of hatred of Antonio; the feeling of obstinacy; and there is, further, the sense of wrong that has been heaped upon his race in general, and himself in particular. It would be useless to discuss how far each of these elements is an emotion. It is sufficient for our purpose to have shown that these three mental conditions are present virtually at one time in the brain of the speaker. Now, if any one of these elements (to say nothing of others that might be mentioned) is omitted, the characterization will lack truthfulness.

There is another element in complexity of expression that needs a moment's attention. The emotion itself may be a simple one, but the character we aim to represent may be so far removed from our own that one must assume or take on many attributes. For instance, if one were portraying old Adam in *As You Like It*, he would be compelled to manifest the weakness of old age in body and voice. Now, when the old man says, "Dear master, I can go no further; O, I die for food," it is not sufficient for the reader to portray simply the pathos of the line, but his expression becomes more complex in so far as it must manifest both the pathos and the weakness.

We have now to make clear what we mean by complexity in emotion. The latter word is here used to designate not merely several emotions blended together, but also a simple emotion as it would be expressed by the particular individual.

It may be asked whether there is a place for such

discussion as this in a book intended mainly for the development of public speakers. A little reflection will demonstrate that the public speaker has much need of powers of personation. Almost any typical oration contains quotations from literature which call for ability along the lines above mentioned, to say nothing of anecdotes and stories. Furthermore, no one can effectively read the Bible without more or less power in this direction. Perhaps the most potent reason of all is the psychological one: The practice of personating the great characters of literature reacts upon the mind of the student, and thereby leads him to a higher plane of thought and feeling. If it is urged as an objection against this argument that the baser emotions are equally likely to react, the reply is that the student can and does exercise his choice in the matter, and can reject any influence that he fears may be detrimental to his character.

In preparing to present the emotions in the following extracts it is well for the student to study carefully the nature of the thought, the emotion, and the character separately, and conceive of each of the simpler emotional elements by itself. If he is representing, let us say, pathos and dignity, let him hold dignity before his mind until the whole being responds; then let him conceive pathos by itself, and, finally, let him conceive pathos and dignity, and endeavor to present them. This process will not be necessary in all cases; for there are those who can conceive these more complex conditions with one effort, as it were. But unless the student has this ability the preceding process should be followed. And even when a student has the necessary ability to conceive the complete expression at once, he is very likely to lose some of what might

be called the ingredients of a composite emotion. For instance, in representing the strong language of one who might be said never to lose his anger, the student who is particularly choleric by nature is very likely to forget the dignity. He may be reminded of his error by recalling dignity to his mind, and at once the natural temperament of the speaker will be modified by the new stimulus.

In closing, it might be well to consider another reason for the practice of these illustrations. Many students are temperamentally restricted and shy, and others have become so through training and environment. Before these can hope to become effective public speakers, there must be a certain amount of genuine abandon. Hence, even if a student may never have any use for the ability to impersonate, the practice here recommended will prove to be one of the best, surest, and quickest methods of bringing him out of himself. The abandon thus gained will stand him in good stead in any effort he may be called upon to make as a public speaker.

Let it be remembered that niceties of form are not to be expected for a long time. If the student's abandon is developed, that is all that should be expected.

In the following speech the student must never forget that Othello is a warrior, one accustomed to command, and of large heart. His dignity, therefore, must be manifest throughout the address.

Most potent, grave, and reverend signiors,
My very noble and approv'd good masters, —
That I have ta'en away this old man's daughter,
It is most true; true, I have married her;
The very head and front of my offending
Hath this extent, no more. Rude am I in my speech,

And little bless'd with the soft phrase of peace;
For, since these arms of mine had seven years' pith,
Till now some nine moons wasted, they have used
Their dearest action in the tented field;
And little of this great world can I speak,
More than pertains to feats of broil and battle,
And therefore little shall I grace my cause
In speaking for myself. Yet, by your gracious patience,
I will a round unvarnished tale deliver
Of my whole course of love; what drugs, what charms,
What conjuration, and what mighty magic,
(For such proceeding I am charg'd withal,)
I won his daughter with.
Her father lov'd me; oft invited me;
Still question'd me the story of my life,
From year to year; the battles, sieges, fortunes,
That I have passed.
I ran it through, even from my boyish days,
To the very moment that he bade me tell it:
Wherein I spake of most disastrous chances,
Of moving accidents by flood and field,
Of hair-breadth 'scapes i' the imminent deadly breach;
Of being taken by the insolent foe,
And sold to slavery; of my redemption thence,
And portance in my travel's history. —
These things to hear,
Would Desdemona seriously incline:
But still the house-affairs would draw her thence,
Which ever as she could with haste dispatch,
She'd come again, and with a greedy ear
Devour up my discourse: which I observing,
Took once a pliant hour; and found good means
To draw from her a prayer of earnest heart,
That I would all my pilgrimage dilate,
Whereof by parcels she had something heard,
But not intentively: I did consent;
And often did beguile her of her tears,
When I did speak of some distressful stroke
That my youth suffered. My story being done,
She gave me for my pains a world of sighs;
She swore, in faith 'twas strange, 'twas passing strange,

'Twas pitiful, 'twas wondrous pitiful;
She wished she had not heard it; yet she wish'd
That heaven had made her such a man; she thank'd me,
And bade me, if I had a friend that lov'd her,
I should but teach him how to tell my story,
And that would woo her. Upon this hint, I spake:
She loved me for the dangers I had passed,
And I lov'd her that she did pity them. —
This only is the witchcraft I have used.

Othello, Act I., Sc. iii.

Another excellent extract for practice is the following speech of Cassius from the first act of *Julius Cæsar*. Note the dignity, the sarcasm, the ridicule, the contempt, and the sense of triumph.

I cannot tell what you and other men
Think of this life; but, for my single self,
I had as lief not be, as live to be
In awe of such a thing as I myself.
I was born as free as Cæsar; so were you:
We both have fed as well, and we can both
Endure the winter's cold as well as he:
For once, upon a raw and gusty day,
The troubled Tiber chafing with her shores,
Cæsar said to me, "Darest thou, Cassius, now
Leap in with me into this angry flood,
And swim to yonder point?" Upon the word,
Accoutred as I was, I plunged in,
And bade him follow; so indeed he did.
The torrent roared, and we did buffet it
With lusty sinews, throwing it aside
And stemming it with hearts of controversy;
But ere we could arrive the point proposed,
Cæsar cried, "Help me, Cassius, or I sink!"
I, as Æneas, our great ancestor,
Did from the flames of Troy upon his shoulder
The old Anchises bear, so from the waves of Tiber
Did I the tired Cæsar. And this man
Is now become a god, and Cassius is

A wretched creature, and must bend his body,
If Cæsar carelessly but nod on him.

Julius Cæsar, Act I., Sc. ii.

These speeches of Cassio in *Othello* show remorse, self-contempt, with anger and regret.

Cassio. Reputation, reputation, reputation! Oh! I have lost my reputation. I have lost the immortal part of myself, and what remains is bestial. My reputation, Iago, my reputation!

Iago. As I am an honest man, I thought you had received some bodily wound; there is more sense in that than in reputation. Reputation is an idle and most false imposition; oft got without merit, and lost without deserving: you have lost no reputation at all, unless you repute yourself such a loser. What, man! there are ways to recover the general again: you are but now cast in his mood, a punishment more in policy than in malice; even so as one would beat his offenseless dog, to affright an imperious lion. Sue to him again, and he's yours.

Cassio. I will rather sue to be despised, than to deceive so good a commander with so slight, so drunken, and so indiscreet an officer. Drunk? and speak parrot? and squabble? swagger? swear and discourse fustian with one's own shadow? O thou invisible spirit of wine! if thou hast no name to be known by, let us call thee devil.

Iago. What was he that you followed with your sword? What had he done to you?

Cassio. I know not.

Iago. Is 't possible?

Cassio. I remember a mass of things, but nothing distinctly; a quarrel, but nothing wherefore. O God, that men should put an enemy in their mouths, to steal away their brains! that we should, with joy, pleasance, revel, and applause, transform ourselves into beasts!

Iago. Why, but you are now well enough: how came you thus recovered?

Cassio. It has pleased the devil drunkenness, to give place to

the devil wrath: one unperfectness shows me another, to make me frankly despise myself.

IAGO. Come, you are too severe a moraler. As the time, the place, and the condition of this country stands, I could heartily wish this had not befallen; but, since it is as it is, mend it for your own good.

CASSIO. I will ask him for my place again: he shall tell me, I am a drunkard. Had I as many mouths as Hydra, such an answer would stop them all. To be now a sensible man, by-and-by a fool, and presently a beast! O, strange! Every inordinate cup is unblessed, and the ingredient is a devil.

Othello, Act II., Sc. iii.

SIR PETER. When an old bachelor marries a young wife, what is he to expect? 'Tis now above six months since my Lady Teazle made me "the happiest of men," and I have been the most miserable dog ever since! We tiffed a little going to church, and fairly quarreled before the bells were done ringing. I was more than once nearly choked with gall during the honeymoon; and had lost every satisfaction in life before my friends had done wishing me joy. And yet I chose with caution a girl bred wholly in the country, who had never known luxury beyond one silk gown, or dissipation beyond the annual gala of a race-ball. Yet now she plays her part in all the extravagant fopperies of the town, with as good a grace as if she had never seen a bush or a grass-plot out of Grosvenor Square. I am sneered at by all my acquaintance — paragraphed in the newspapers — she dissipates my fortune, and contradicts all my humors. And yet, the worst of it is, I doubt I love her, or I should never bear all this — but I am determined never to let her know it. — No, no, no! Oh, here she comes. Lady Teazle, Lady Teazle, I won't bear it.

LADY TEAZLE. Very well, Sir Peter, you may bear it or not, just as you please; but I know I ought to have my own way in everything; and what's more, I will.

SIR PETER. What, madam! is there no respect due to the authority of a husband?

LADY TEAZLE. Why, don't I know that no woman of fashion does as she is bid after her marriage? Though I was bred in the

country, I'm no stranger to that. If you wanted me to be obedient, you should have adopted me, and not married me — I'm sure you are old enough.

SIR PETER. Ay, there it is! — Oons, madam, what right have you to run into all this extravagance?

LADY TEAZLE. I'm sure I'm not more extravagant than a woman of quality ought to be.

SIR PETER. 'Slife, madam, I'll have no more sums squandered away upon such unmeaning luxuries: you have as many flowers in your dressing-room as would turn the Pantheon into a green-house, or make a *fête champetre* at a masquerade.

LADY TEAZLE. O, Sir Peter, how can you be so angry at my little elegant expenses?

SIR PETER. Had you any of those little elegant expenses when you married me?

LADY TEAZLE. Very true, indeed; and, after having married you, I should never pretend to taste again!

SIR PETER. Very well, very well, madam! You have entirely forgot what your situation was when I first saw you.

LADY TEAZLE. No, no, I have not; a very disagreeable situation it was, or I'm sure I never would have married you.

SHERIDAN, *The School for Scandal.*

All the world's a stage, and all the men and women merely players: they have their exits and their entrances; and one man, in his time, plays many parts; his acts being — Seven Ages. At first, the Infant, mewling and puking in the nurse's arms. And then, the whining Schoolboy, with his satchel and shining morning face; creeping, like snail, unwillingly to school. And then, the Lover, sighing like a furnace, with a woeful ballad made to his mistress's eyebrow. Then, a Soldier, full of strange oaths, and bearded like the pard; jealous in honor, sudden and quick in quarrel; seeking the bubble reputation, even in the cannon's mouth. And then, the Justice, in fair round body with good capon lined, with eyes severe and beard of formal cut, full of wise saws and modern instances; — and so he plays his part. The sixth age shifts into the lean and slippered Pantaloon, with spectacles on nose and pouch on side; his youthful hose, well saved, a world too wide for his shrunk shank;

and his big manly voice, turning again to childish treble, pipes and whistles in the sound. Last scene of all, that ends this strange eventful history, is — second childishness and mere oblivion; sans teeth, sans eyes, sans taste, — sans everything!

As You Like It, Act II., Sc. vii.[1]

The study of the character and speeches of Falstaff in *Henry IV.*, will prove a fruitful one for the student: —

PRINCE HENRY. Welcome, Jack: where hast thou been?

FALSTAFF. A plague of all cowards, I say, and a vengeance too! Marry, and amen! Give me a cup of sack, boy. Ere I lead this life long, I'll sew nether stocks, and mend them, and foot them too. A plague of all cowards! Give me a cup of sack, rogue. Is there no virtue extant?

PRINCE HENRY. Didst thou never see Titan kiss a dish of butter? pitiful-hearted Titan, that melted at the sweet tale of the sun! If thou didst, then behold that compound.

FALSTAFF. You rogue, here's lime in this sack, too! — there is nothing but roguery to be found in villainous man; yet a coward is worse than a cup of sack with lime in it: a villainous coward! Go thy ways, old Jack; die when thou wilt, if manhood, good manhood, be not forgot upon the face of the earth, then am I a shotten herring. There live not three good men unhanged in England, and one of them is fat and grows old. A bad world I say! — I would I were a weaver; I could sing psalms, or anything. A plague of all cowards, I say still!

PRINCE HENRY. How now, woolsack! what mutter you?

FALSTAFF. A king's son! If I do not beat thee out of thy kingdom with a dagger of lath, and drive all thy subjects before me like a flock of wild geese, I'll never wear hair on my face more. You Prince of Wales!

PRINCE HENRY. Why, what's the matter?

FALSTAFF. Are you not a coward? Answer me to that.

[1] Jaques, the speaker, is a cynic. Hence it is well to bear in mind that this description of man's seven ages is that of one who sees the world through a cynic's eyes. It is not Shakespeare's view. Jaques is a pessimist; Shakespeare is an optimist.

PRINCE HENRY. Why, ye fat paunch, an' ye call me coward, I'll stab thee.

FALSTAFF. I call thee coward! I'll see thee hanged ere I call thee coward; but I would give a thousand pound I could run as fast as thou canst. You are straight enough in the shoulders; you care not who sees your back. Call you that backing of your friends? A plague upon such backing! Give me them that will face me. Give me — a cup of sack; — I'm a rogue if I have drunk to-day.

PRINCE HENRY. O villain! thy lips are scarce wiped since thou drank'st last.

FALSTAFF. All's one for that. A plague of all cowards, still say I.

PRINCE HENRY. What's the matter?

FALSTAFF. What's the matter! There be four of us have ta'en a thousand pounds this morning.

PRINCE HENRY. Where is it, Jack? Where is it?

FALSTAFF. Where is it! Taken from us it is: a hundred upon four of us.

PRINCE HENRY. What! a hundred, man?

FALSTAFF. I am a rogue if I were not at half-sword with a dozen of them, two hours together. I have escaped by miracle. I am eight times thrust through the doublet, four through the hose; my buckler cut through and through; my sword hacked like a hand-saw, *ecce signum*. I never dealt better since I was a man! All would not do. A plague of all cowards!

PRINCE HENRY. Speak, Jack; how was it?

FALSTAFF. Four of us set upon some dozen, and bound them — every man of them; and as we were sharing, some six or seven fresh men set upon us, and unbound the rest; and then came in the others.

PRINCE HENRY. What! fought ye with them all?

FALSTAFF. All! I know not what you call all; but if I fought not with fifty of them, I am a bunch of radish; if there were not two or three-and-fifty upon poor old Jack, then am I no two-legged creature.

PRINCE HENRY. I pray, you have not murdered some of them?

FALSTAFF. Nay, that's past praying for! I have peppered two of them; — two, I am sure I have paid — two rogues in buckram

suits. I tell thee what, Hal, if I tell thee a lie, spit in my face — call me horse. Thou know'st my old ward : — here I lay, and thus I bore my point. Four rogues in buckram let drive at me —

PRINCE HENRY. What! four? Thou said'st but two, even now.

FALSTAFF. Four, Hal; I told thee, four. These four came all afront, and mainly thrust at me. I made no more ado, but took all their seven points in my target, thus.

PRINCE HENRY. Seven? Why, there were but four, even now.

FALSTAFF. In buckram?

PRINCE HENRY. Ay, four in buckram suits.

FALSTAFF. Seven, by these hilts, or I am a villain else. Dost thou hear me, Hal?

PRINCE HENRY. Ay, and mark thee too.

FALSTAFF. Do so, for it is worth the listening to. These nine in buckram that I told thee of —

PRINCE HENRY. So, two more already! (*aside*).

FALSTAFF. Their points being broken, they began to give me ground: but I followed them close; came in, foot and hand; and, with a thought, seven of the eleven I paid.

PRINCE HENRY. O monstrous! eleven buckram men grown out of two!

FALSTAFF. But, as bad luck would have it, three misbegotten knaves, in Kendal-green, came at my back, and let drive at me; for, it was so dark, Hal, that thou couldst not see thy hand.

PRINCE HENRY. These lies are like the father that begets them — gross as a mountain, open, palpable. Why, thou clay-brained and knotty-pated fool, thou obscene, greasy tallow-keech —

FALSTAFF. What! art thou mad? art thou mad? Is not the truth the truth?

PRINCE HENRY. Why, how couldst thou know these men in Kendal-green when "it was so dark, thou couldst not see thy hand"? Come, tell us your reason. What say'st thou to this? Come, your reason, Jack, your reason.

FALSTAFF. What! upon compulsion! No! were I at the strappado or all the racks in the world, I would not tell you upon compulsion. Give you a reason on compulsion! If reasons were as plenty as blackberries, I would give no man a reason on compulsion, I!

PRINCE HENRY. I'll be no longer guilty of this sin. Thou sanguine coward, thou bed-presser, thou horse back-breaker, thou huge hill of flesh —

FALSTAFF. Away! you starveling — you eel-skin — you dried neat's tongue — you stock-fish! — O, for breath to utter what is like thee! — you tailor's yard — you sheath — you bow-case — you vile standing tuck —

PRINCE HENRY. Well, breathe awhile, and then to it again; and when thou hast tired thyself in base comparisons, hear me speak but this: — Poins and I saw you four set on four; you bound them, and were masters of their wealth. Mark, now, how plain a tale shall put you down. Then did we two set on you four, and, with a word, out-faced you from your prize, and have it; yea, and can show it you here in the house. And, Falstaff, you carried your mountain-sides away as nimbly, with as quick dexterity, and roared for mercy, and still ran and roared, as ever I heard bull-calf. What a slave art thou to hack thy sword as thou hast done, and then say it was in fight! What trick, what device, what starting-hole canst thou find out, to hide thee from this open and apparent shame?

FALSTAFF. Ha! ha! ha! I knew ye, as well as he that made you. Why, hear you, my master — was it for me to kill the heir-apparent? Should I turn upon the true prince? Why, thou knowest, I am as valiant as Hercules, but, beware instinct! the lion will not touch the true prince. Instinct is a great matter! I was a coward — on instinct! I shall think the better of myself and thee during my life: myself for a valiant lion, and thee for a true prince. But I am glad you have the money. Clap to the doors; watch to-night, pray to-morrow. — What, shall we be merry? Shall we have a play extempore?

PRINCE HENRY. Content; and the argument shall be, thy running away!

FALSTAFF. Ah! no more of that, Hal, an' thou lovest me.

King Henry IV., Part I., Act II., Sc. iv.

NORMAL FEELING.

The conversational manner is the basis of all good speaking. Hence, the exercises under this head should be practiced until all mannerisms and idiosyncrasies are removed. If the colloquial utterance is faulty, surely the expression of elevated feeling must be equally so; and it is easier to rid one's self of faults by practicing the conversational form than by practicing those of a more intense and complicated nature.

These exercises will also do much to insure brightness and purity of tone, and to bring the voice forward; they will also correct monotonousness and faulty cadences.

In 1815 M. Charles Myriel was the bishop of D——. He was a man of about seventy-five years of age, and had held the see of D—— since 1806. Although the following details in no way affect our narrative, it may not be useless to quote the rumors that were current about him at the moment when he came to the diocese; for what is said of men, whether it be true or false, often occupies as much space in their life, and especially in their destiny, as what they do. — Victor Hugo, *Les Misérables.*

Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue; but if you mouth it, as many of your players do, I had as lief the town crier spoke my lines. And do not saw the air too much with your hand, thus; but use all gently: for in the very torrent, tempest, and (as I may say) whirlwind of your passion, you must acquire and beget a temperance that may give it smoothness. Oh, it offends me to the soul to hear a robustious, periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who, for the most part, are capable of nothing but inexplicable dumb-shows and noise. I would have such a fellow whipped for o'erdoing Termagant; it out-herods Herod: pray you avoid it.

Be not too tame either, but let your own discretion be your tutor: suit the action to the word, the word to the action, with this special observance, that you o'erstep not the modesty of Nature; for anything so overdone is from the purpose of playing, whose end, both at the first, and now, was, and is, to hold, as 'twere, the mirror up to Nature, to show Virtue her own feature, Scorn her own image, and the very age and body of the time his form and pressure. Now, this overdone, or come tardy off, though it make the unskillful laugh, cannot but make the judicious grieve; the censure of the which one must, in your allowance, o'erweigh a whole theater of others. Oh, there be players that I have seen play — and heard others praise, and that highly — not to speak it profanely, that, neither having the accent of Christians, nor the gait of Christian, pagan, or man, have so strutted and bellowed that I have thought some of Nature's journeymen had made men, and not made them well, they imitated humanity so abominably. — *Hamlet*, Act III., Sc. ii.

The beams of the rising sun had gilded the lofty domes of Carthage, and given, with its rich and mellow light, a tinge of beauty even to the frowning ramparts of the outer harbor. Sheltered by the verdant shores, an hundred triremes were riding proudly at their anchors, their brazen beaks glittering in the sun, their streamers dancing in the morning breeze, while many a shattered plank and timber gave evidence of desperate conflicts with the fleets of Rome.

No murmur of business or of revelry arose from the city. The artisan had forsaken his shop, the judge his tribunal, the priest the sanctuary, and even the stern stoic had come forth from his retirement to mingle with the crowd that, anxious and agitated, were rushing toward the senate-house, startled by the report that Regulus had returned to Carthage. — KELLOGG, *Regulus to the Carthaginians.*

There will be no misunderstanding between us, I presume, as to my general purpose and plan in coming hither, or in what I am to say to you, now and hereafter. I do not come, of course, to deliver systematic and elaborate lectures on the subject upon which I am to speak. You have Professors to do that, with leisure, skill, and an aptness for the office which I do not possess; and I should only be intruding myself upon their function, without invitation and with-

out warrant, if I were to attempt anything of the kind. I have come simply to talk with you a little, in a familiar way, of the conditions of success in preaching without notes; and to offer some thoughts, concerning these conditions, which are suggested to me by my own experience.

I have thought, in looking back on my Seminary course, that I should have been glad if some one who had entered the ministry before me had then told me, frankly and fully, as I hope to tell you, what he had learned by any efforts which he had made in this direction. So I have cheerfully accepted the invitation to do for you what I see I should have been glad to have had some one else then do for me.

I am somewhat abashed, I confess, at finding so many present whom I have not come prepared to address, — Professors, Secretaries, Clergymen, Lawyers, Editors, and others, — many of them masters of every art and power of eloquence, as I am not, and far better qualified to instruct me on the subject than I am to give suggestions to them. But I shall not be diverted from the one purpose which has brought me hither — to talk familiarly and freely to you. If what I am to say shall seem commonplace, as very likely it will, to these gentlemen whose presence I did not anticipate, I can only remind them that they are not here at my invitation, and that if they choose to take part of their purgatory in this life, and in this particular fashion, we cannot object. But I have only you to speak to; and shall not turn aside to consider whether that which is in my mind is, or is not, what they have come to hear.

As I said, the suggestions which I make will be largely those derived from my personal experience. I do not know that you will find much profit in them, for I remember the remark of Coleridge that "experience is like the stern-light of a ship at sea: it enlightens only the track which has been passed over." There are such differences between men, in temperament, habit, mental constitution, the natural and customary methods of work, that the experience of one may not suggest much of value to another, and I shall not be disappointed if mine is not very serviceable to you. Indeed, this matter of speaking freely to a public assembly, without notes, is eminently one in regard to which every man must learn for himself; and no one can make his own method a rule for another, unless he can

simultaneously exchange minds with him — a thing which in our case would be neither possible for me, nor perhaps profitable for you. Still, the rules which experience suggests are likely to be better than those which theorists elaborate in their libraries; and I have got more help myself from hints of others, working in the same direction, than from any discussions in learned treatises. So I shall give you what I can, and hope for the best; and if anything which I may say shall prove to be of service to you, I shall be amply rewarded for the work. — R. S. STORRS.

"The funniest story I ever heard,
The funniest thing that ever occurred,
Was the story of Mrs. Mehitabel Bird,
Who wanted to be a mason.

Her husband, Tom Bird, was a mason true,
As good a mason as any of you,
And she wanted to be a mason too,
This ridiculous Mrs. Bird."

DECIUS. Here lies the East: doth not the day break here?
CASCA. No.
CINNA. O, pardon, sir, it doth; and yon gray lines
That fret the clouds are messengers of day.
CASCA. You shall confess that you are both deceived.
Here, as I point my sword, the sun arises;
Which is a great way growing on the South,
Weighing the youthful season of the year.
Some two months hence, up higher toward the North
He first presents his fire; and the high East
Stands, as the Capitol, directly here.

Julius Cæsar, Act II., Sc. i.

He was in logic a great critic,
Profoundly skill'd in analytic;
He could distinguish, and divide
A hair 'twixt south and southwest side;
On either which he would dispute,
Confute, change hands, and still confute:
He'd undertake to prove, by force
Of argument, a man's no horse:
He'd prove a buzzard is no fowl,
And that a lord may be an owl;

A calf an alderman, a goose a justice,
And rooks Committee-men and Trustees.
He'd run in debt by disputation,
And pay with ratiocination:
All this by syllogism, true
In mood and figure he would do.
For rhetoric, he could not ope
His mouth, but out there flew a trope;
And, when he happen'd to break off
I' th' middle of his speech, or cough,
H' had hard words ready to show why,
And tell what rules he did it by.

BUTLER, *Hudibras.*

DUNCAN. This castle hath a pleasant seat; the air
Nimbly and sweetly recommends itself
Unto our gentle senses.
BANQUO. This guest of summer,
The temple-haunting martlet, doth approve,
By his lov'd mansionry, that the heaven's breath
Smells wooingly here: no jutty, frieze,
Buttress, nor coign of vantage, but this bird hath made
His pendent bed, and procreant cradle:
Where they most breed and haunt, I have observ'd,
The air is delicate.

Macbeth, Act I., Sc. vi.

ELEVATED FEELING.

It may be well to repeat here what was stated in the first part of the book. The tone expressive of elevated feeling "cannot be mechanically produced, or manufactured independently of the general mental and physical conditions." The imagination must lead, otherwise we shall have big voices without big quality. That peculiar quality expressive of enlarged feeling is not necessarily loud. In fact, it may be small in size, but at the same time may *suggest* grandeur and sublimity far better than a voice that has merely loudness. But if the student will

practice faithfully he may be assured that his voice will receive more genuine training through these exercises than through a whole volume of *merely* technical drills. Develop the imagination, the soul, and the voice will grow through the effort of the soul to go out in expression. But let him avoid mere shouting and vociferating, if he never gets a voice.

If the student has not the imagination, he must develop it. There are many loud voices, but few with soulful quality. But what avails this loudness? Certainly it enables one to be heard above the din of voices and the roar of the waves, but it never stirs the nobler emotions of an audience; and unless one can do that he is anything but an orator. Mere loudness is rant — nothing less.

Many students, for one reason or another, either have no ability to express elevated feeling in public, or repress it through diffidence or shyness. Let such remember that we are constantly experiencing and expressing this feeling in our every-day life; that it is simply an enlargement of more or less commonplace feeling; and let him begin with the simple examples that are set down first. Any one can say, What a lovely day this is! Well, that is a mild form of elevated feeling. Let him imagine it is graduation day, and that rain had been threatening to fall all the previous night. It is daylight now; and as he opens his eyes and looks up at the cloudless sky, will not he exclaim with elevated feeling, What a glorious day we're going to have!

By "elevated feelings" one must not understand those only that are solemn and the like. Whenever the imagination is enkindled by the contemplation of what is large, dignified, grand, sublime, the emotions are stirred, and

that stirring finds expression in enlarged utterance. The following, *Welcome to Alexandra*, by Tennyson, shows enlarged and yet controlled joy, —

Sea-kings' daughter from over the sea, Alexandra!
Saxon and Norman and Dane are we,
But all of us Danes in our welcome of thee, Alexandra!
Welcome her, thunders of fort and of fleet!
Welcome her, thundering cheer of the street!
Welcome her, all things youthful and sweet,
Scatter the blossoms under her feet!
Break, happy land, into earlier flowers!
Make music, O bird, in the new-budded bowers!
Blazon your mottoes of blessing and prayer!
Welcome her, welcome her, all that is ours!
Warble, O bugle, and trumpet, blare!
Flags, flutter out upon turrets and towers!
Flames, on the windy headland flare!
Utter your jubilee, steeple and spire!
Clash, ye bells, in the merry March air!
Flash, ye cities, in rivers of fire!
Rush to the roof, sudden rocket, and higher
Melt into stars for the land's desire!
Roll and rejoice, jubilant voice,
Roll as a ground-swell dashed on the strand,
Roar as the sea when it welcomes the land,
And welcome her, welcome the land's desire,
The sea-kings' daughter as happy as fair,
Blissful bride of a blissful heir,
Bride of the heir of the kings of the sea.
O joy to the people and joy to the throne,
Come to us, love us, and make us your own;
For Saxon or Dane or Norman we,
Teuton or Celt, or whatever we be,
We are each all Dane in our welcome of thee, Alexandra!

"What a magnificent building that is!"

"What a piece of work is man!"

"O Tiber! father Tiber! to whom the Romans pray,
A Roman's life, a Roman's arms, take thou in charge this day!"

"Ay, every inch a king!"

"Think of it! a building that could hold a hundred thousand people!"

"Here will be their greatest triumph."

"Who shall put asunder the best affections of the heart?"

"We loved the land of our adoption!"

"A good name is better than precious ointment."

"Gird up thy loins now, like a man."

"Comfort ye my people."

"O Zion, that bringest good tidings, get thee up into the high mountain!"

"He is as honest a man as ever breathed."

"Search creation round, where will you find a country that presents so sublime a spectacle, so interesting an anticipation?"

"Most of all, fellow-citizens, if your sons ask whose example they shall imitate, what will you say? For you know well it is not music, nor the gymnasiums, nor the schools, that mold young men; it is much more the public proclamations, the public example. If you take one whose life has no high purpose, one who mocks at morals, and crown him in the theater, every boy who sees it is corrupted. When a bad man suffers his deserts, the people learn; on the contrary, when a man VOTES AGAINST WHAT IS NOBLE AND JUST, and then comes home to teach his son, the boy will very promptly say, 'Your lesson is impertinent and a bore.' Beware, therefore, Athenians, remembering posterity will rejudge your judgment, and that the character of a city is determined by the character of the men it crowns."

While the Union lasts, we have high, exciting, gratifying prospects spread out before us, for us and our children. Beyond that I seek not to penetrate the veil. God grant that in my day, at least, that curtain may not rise. God grant that on my vision never may be opened what lies behind. When my eyes shall be turned to behold for the last time the sun in heaven, may I not see him shin-

ing on the broken and dishonored fragments of a once glorious Union; on States dissevered, discordant, belligerent; on a land rent with civil feuds, or drenched, it may be, in fraternal blood! Let their last feeble and lingering glance, rather, behold the gorgeous ensign of the republic, now known and honored throughout the earth, still full high advanced, its arms and trophies streaming in their original luster, not a stripe erased or polluted, not a single star obscured — bearing for its motto no such miserable interrogatory as, "What is all this worth?" nor those other words of delusion and folly, "Liberty first, and Union afterward;" but everywhere, spread all over in characters of living light, blazing on all its ample folds as they float over the sea and over the land, and in every wind under the whole heavens, that other sentiment, dear to every true American heart — "Liberty *and* Union, now and forever, one and inseparable"!

WEBSTER.

Venerable men! you have come down to us from a former generation. Heaven has bounteously lengthened out your lives, that you might behold this joyous day. You are now where you stood fifty years ago, this very hour, with your brothers and your neighbors, shoulder to shoulder, in the strife for your country. Behold, how altered! The same heavens are indeed above your heads; the same ocean rolls at your feet; but all else how changed!

You hear now no roar of hostile cannon, you see no mixed volume of smoke and flame rising from burning Charlestown. The ground strewed with the dead and dying; the impetuous charge; the steady and successful repulse; the loud call to repeated assault; the summoning of all that is manly to repeated resistance; a thousand bosoms freely and fearlessly bared in an instant to whatever of terror there may be in war and death; all these you have witnessed, but you witness them no more.

All is peace. The heights of yonder metropolis, its towers and roofs, which you then saw filled with wives and children and countrymen in distress and terror, and looking with unutterable emotions for the issue of the combat, have presented you to-day with the sight of its whole happy population come out to welcome and greet you with a universal jubilee. Yonder proud ships, by a felicity of position appropriately lying at the foot of this mount, and seeming

fondly to cling around it, are not means of annoyance to you, but your country's own means of distinction and defense. — WEBSTER.

What lesson shall those lips teach us? Before that still, calm brow let us take a new baptism. How can we stand here without a fresh and utter consecration? These tears! how shall we dare even to offer consolation? Only lips fresh from such a vow have the right to mingle their words with your tears. We envy you your nearer place to these martyred children of God. I do not believe slavery will go down in blood. Ours is an age of thought. Hearts are stronger than swords. That last fortnight! How sublime its lesson! the Christian one of conscience, — of truth. Virginia is weak, because each man's heart said amen to John Brown. His words, — they are stronger even than his rifles. These crushed a State. Those have changed the thoughts of millions, and will yet crush slavery. Men said, "Would he had died in arms!" God ordered better, and granted to him and the slave those noble prison hours, — that single hour of death; granted him a higher than the soldier's place, — that of teacher; the echoes of his rifles have died away in the hills, — a million hearts guard his words. God bless this roof, — make it bless us. We dare not say bless you, children of this home! you stand nearer to one whose lips God touched, and we rather bend for your blessings. God make us all worthier of him whose dust we lay among these hills he loved. Here he girded himself and went forth to battle. Fuller success than his heart ever dreamed God granted him. He sleeps in the blessings of the crushed and the poor, and men believe more firmly in virtue, now that such a man has lived. Standing here, let us thank God for a firmer faith and fuller hope. — WENDELL PHILLIPS.

"Right forever on the scaffold, Wrong forever on the throne;
But that scaffold sways the future, and behind the dim unknown
Standeth God within the shadow, keeping watch above his own."

Thou, too, sail on, O Ship of State!
Sail on, O UNION, strong and great!
Humanity, with all its fears,
With all the hopes of future years,
Is hanging breathless on thy fate!
We know what Master laid thy keel,

What workmen wrought thy ribs of steel,
Who made each mast, and sail, and rope,
What anvils rang, what hammers beat,
In what a forge, and what a heat,
Were shaped the anchors of thy hope!

Fear not each sudden sound and shock;
'Tis of the wave, and not the rock;
'Tis but the flapping of the sail,
And not a rent made by the gale!
In spite of rock and tempest's roar,
In spite of false lights on the shore,
Sail on, nor fear to breast the sea!
Our hearts, our hopes, are all with thee:
Our hearts, our hopes, our prayers, our tears,
Our faith triumphant o'er our fears,
Are all with thee, — are all with thee!

LONGFELLOW.

See what a grace was seated on this brow;
Hyperion's curls; the front of Jove himself;
An eye like Mars, to threaten and command;
A station like the herald Mercury
New-lighted on a heaven-kissing hill;
A combination and a form indeed,
Where every god did seem to set his seal,
To give the world assurance of a man.

Hamlet, Act III., Sc. iv.

This was the noblest Roman of them all;
All the conspirators, save only he,
Did that they did in envy of great Cæsar;
He only, in a general honest thought
And common good to all, made one of them.
His life was gentle; and the elements
So mixed in him, that nature might stand up
And say to all the world, "This was a man."

Julius Cæsar, Act V., Sc. v.

O, what a noble mind is here o'erthrown!
The courtier's, soldier's, scholar's, eye, tongue, sword;
The expectancy and rose of the fair state,

The glass of fashion and the mold of form,
The observed of all observers, quite, quite down!

Hamlet, Act. III., Sc. i.

Awake, my soul! Not only passive praise
Thou owest; not alone these swelling tears,
Mute thanks, and secret ecstasy. Awake,
Voice of sweet song! Awake, my heart, Awake!
Green vales and icy cliffs, all join my hymn!

COLERIDGE.

And the evening star was shining
On Schehallion's distant head,
When we wiped our bloody broadswords,
And returned to count the dead.
There we found him gashed and gory,
Stretched upon the cumbered plain,
As he told us where to seek him,
In the thickest of the slain.
And a smile was on his visage,
For within his dying ear
Pealed the joyful note of triumph,
And the clansman's clamorous cheer:
So, amidst the battle's thunder,
Shot, and steel, and scorching flame,
In the glory of his manhood
Passed the spirit of the Græme!

Open wide the vaults of Atholl,
Where the bones of heroes rest, —
Open wide the hallowed portals
To receive another guest!
Last of Scots and last of freemen, —
Last of all that dauntless race,
Who would rather die unsullied
Than outlive the land's disgrace!

AYTOUN.

Bury the Great Duke
With an empire's lamentation,
Let us bury the Great Duke
To the noise of the mourning of a mighty nation,
Mourning when their leaders fall,
Warriors carry the warrior's pall,
And sorrow darkens hamlet and hall.

Where shall we lay the man whom we deplore?
Here, in streaming London's central roar,
Let the sound of those he wrought for,
And the feet of those he fought for,
Echo round his bones forevermore.

Lead out the pageant: sad and slow,
As fits a universal woe,
Let the long, long procession go,
And let the sorrowing crowd about it grow,
And let the mournful martial music blow;
The last great Englishman is low.

All is over and done:
Render thanks to the Giver,
England, for thy son.
Let the bell be toll'd.
Render thanks to the Giver,
And render him to the mold.
Under the cross of gold
That shines over city and river,
There he shall rest forever
Among the wise and the bold.
Let the bell be toll'd:
And a reverent people behold
The towering car, the sable steeds:
Bright let it be with his blazon'd deeds,
Dark in its funeral fold,
Let the bell be toll'd:
And a deeper knell in the heart be knoll'd;
And the sound of the sorrowing anthem roll'd
Thro' the dome of the golden cross;
And the volleying cannon thunder his loss;
He knew their voices of old.
For many a time in many a clime
His captain's ear has heard them boom,
Bellowing victory, bellowing doom:
When he with those deep voices wrought,
Guarding realms and kings from shame;
With those deep voices our dead captain taught
The tyrant, and asserts his claim
In that dread sound to the great name

Which he has worn so pure of blame,
In praise and in dispraise the same,
A man of well-attemper'd frame.
O civic Muse, to such a name,
To such a name for ages long,
To such a name,
Preserve a broad approach of fame,
And ever-echoing avenues of song.

TENNYSON, *Ode on the Death of the Duke of Wellington.*

SUPPRESSED FEELING.

"St! Don't make any noise: he's asleep."

"Walk softly: I think they're listening."

"Go away! I hate you."

"Oh! I'm so tired; help me along."

"How can I tell him the truth!
There is no hope."

"'Charge, Chester, charge! On, Stanley, on!'
Were the last words of Marmion."

"O horror! horror! horror!
Tongue, nor heart, cannot conceive, nor name thee!"

"Measureless liar!"

"Spare me, great God! Lift up my drooping brow;
I am content to die; but, oh, not now."

"I pray you, give me leave to go hence;
I am not well."

"Dear master, I can go no further: O, I die for food! Here lie I down, and measure out my grave. Farewell, kind master."

How ill this taper burns! Ha! who comes here?
I think it is the weakness of my eyes
That shapes this monstrous apparition.
It comes upon me. Art thou any thing?
Art thou some god, some angel, or some devil,

That mak'st my blood cold, and my hair to stare? —
Speak to me what thou art.

Julius Cæsar, Act IV., Sc. iii.

When Duncan is asleep,
(Whereto the rather shall his day's hard journey
Soundly invite him), his two chamberlains
Will I with wine and wassail so convince,
That memory, the warder of the brain,
Shall be a fume, and the receipt of reason
A limbeck only: when in swinish sleep
Their drenched natures lie, as in a death,
What cannot you and I perform upon
The unguarded Duncan? What not put upon
His spongy officers, who shall bear the guilt
Of our great quell?

Macbeth, Act I., Sc. vii.

On with the dance! let joy be unconfined;
No sleep till morn, when Youth and Pleasure meet
To chase the glowing Hours with flying feet —
But, hark! — that heavy sound breaks in once more,
As if the clouds its echo would repeat;
And nearer, clearer, deadlier than before!
Arm! arm! — it is! — it is! — the cannon's opening roar.

BYRON.

LADY MACBETH. Alack! I am afraid they have awak'd,
And 'tis not done. The attempt, and not the deed,
Confounds us. Hark! — I laid their daggers ready,
He could not miss them. — Had he not resembled
My father as he slept, I had done 't. My husband!

MACBETH. I have done the deed. Didst thou not hear a noise?

LADY MACBETH. I heard the owl scream, and the crickets cry.
Did you not speak?

MACBETH. When?

LADY MACBETH. Now.

MACBETH. As I descended?

LADY MACBETH. Ay.

MACBETH. Hark!
Who lies i' th' second chamber?

LADY MACBETH. Donalbain.

MACBETH. This is a sorry sight. [*Looking at his hands.*
LADY MACBETH. A foolish thought, to say a sorry sight.
MACBETH. There's one did laugh in 's sleep,
And one cried, "Murder!" that they did wake each other;
I stood and heard them: but they did say their prayers,
And address'd them again to sleep.

Macbeth, Act II., Sc. ii.

STERN, SEVERE, OR HARSH FEELING.

QUEEN ELIZABETH. My Lord of Gloucester, I have too long borne
Your blunt upbraidings, and your bitter scoffs:
By heaven, I will acquaint his majesty
Of those gross taunts I often have endur'd.
I had rather be a country servant-maid,
Than a great queen, with this condition, —
To be thus taunted, scorn'd and baited at:

Enter QUEEN MARGARET, *behind.*

Small joy have I in being England's queen.
QUEEN MARGARET. And lessen'd be that small, God, I beseech thee! —
Thy honor, state and seat is due to me.
GLOUCESTER. What! threat you me with telling of the king?
Tell him, and spare not: look, what I have said
I will avouch in presence of the king:
I dare adventure to be sent to the Tower.
'Tis time to speak; my pains are quite forgot.
QUEEN MARGARET. Out, devil! I remember them too well:
Thou slewest my husband Henry in the Tower,
And Edward, my poor son, at Tewksbury.
GLOUCESTER. Ere you were queen, ay, or your husband king,
I was a pack-horse in his great affairs;
A weeder-out of his proud adversaries,
A liberal rewarder of his friends:
To royalize his blood I spilt my own.
QUEEN MARGARET. Ay, and much better blood than his or thine.
GLOUCESTER. In all which time you and your husband Grey
Were factious for the house of Lancaster;
And, Rivers, so were you. Was not your husband
In Margaret's battle at Saint Alban's slain?

Let me put in your minds, if you forget,
What you have been ere now, and what you are;
Withal, what I have been, and what I am.

QUEEN MARGARET. A murderous villain, and so still thou art.

GLOUCESTER. Poor Clarence did forsake his father, Warwick;
Ay, and forswore himself, — which Jesu pardon! —

QUEEN MARGARET. Which God revenge!

GLOUCESTER. To fight on Edward's party, for the crown;
And for his meed, poor lord, he is mew'd up.
I would to God my heart were flint, like Edward's;
Or Edward's soft and pitiful, like mine:
I am too childish-foolish for this world.

QUEEN MARGARET. Hie thee to hell for shame, and leave this world,
Thou cacodemon! there thy kingdom is.

RIVERS. My Lord of Gloucester, in those busy days,
Which here you urge to prove us enemies,
We follow'd then our lord, our lawful king:
So should we you, if you should be our king.

GLOUCESTER. If I should be! — I had rather be a peddler:
Far be it from my heart, the thought of it!

QUEEN ELIZABETH. As little joy, my lord, as you suppose
You should enjoy, were you this country's king,
As little joy may you suppose in me,
That I enjoy, being the queen thereof.

QUEEN MARGARET. As little joy enjoys the queen thereof;
For I am she, and altogether joyless.
I can no longer hold me patient. —— [*Advancing.*
Here me, you wrangling pirates that fall out
In sharing that which you have pill'd from me!
Which of you trembles not, that looks on me?
If not, that, I being queen, you bow like subjects,
Yet that, by you deposed, you quake like rebels!
O gentle villain, do not turn away!

GLOUCESTER. Foul, wrinkled witch, what makest thou in my sight?

QUEEN MARGARET. But repetition of what thou hast marr'd;
That will I make before I let thee go.

GLOUCESTER. Wert thou not banished on pain of death?

QUEEN MARGARET. I was; but I do find more pain in banishment,

Than death can yield me here by my abode.
A husband and a son thou ow'st to me ;
And thou, a kingdom ; all of you, allegiance :
The sorrow that I have, by right is yours ;
And all the pleasures you usurp are mine.

. . . . . .

HASTINGS. O, 'twas the foulest deed to slay that babe,
And the most merciless, that e'er was heard of!

RIVERS. Tyrants themselves wept when it was reported.

DORSET. No man but prophesied revenge for it.

BUCKINGHAM. Northumberland, then present, wept to see it.

QUEEN MARGARET. What, were you snarling all before I came,
Ready to catch each other by the throat,
And turn you all your hatred now on me ?
Did York's dread curse prevail so much with heaven,
That Henry's death, my lovely Edward's death,
Their kingdom's loss, my woeful banishment,
Could all but answer for that peevish brat ?

. . . . . .

GLOUCESTER. Have done thy charm, thou hateful wither'd hag !

QUEEN MARGARET. And leave out thee ? stay, dog, for thou shalt hear me.
If heaven have any grievous plague in store
Exceeding those that I can wish upon thee,
O, let them keep it till thy sins be ripe,
And then hurl down their indignation
On thee, the troubler of the poor world's peace !
The worm of conscience still begnaw thy soul !
Thy friends suspect for traitors while thou liv'st,
And take deep traitors for thy dearest friends !
No sleep close up that deadly eye of thine,
Unless it be while some tormenting dream
Affrights thee with a hell of ugly devils !
Thou elvish-marked, abortive, rooting hog !
Thou that wast seal'd in thy nativity
The slave of nature, and the son of hell !
Thou slander of thy mother's heavy womb !
Thou loathed issue of thy father's loins !
Thou rag of honor! thou detested —

GLOUCESTER. Margaret.

QUEEN MARGARET. Richard !

GLOUCESTER. Ha!

QUEEN MARGARET. I call thee not.

GLOUCESTER. I cry thee mercy, then; for I did think
That thou hadst called me all these bitter names.

Richard the Third, Act I., Sc. iii.

"Batter their walls down, raze them to the ground."

"Mend, and change home,
Or by the fires of heaven, I'll leave the foe,
And make me wars on you: look to 't: Come on!"

"'Curse on him!' quoth false Sextus:
'Will not the villain drown?
But for this stay, ere close of day
We should have sacked the town!'"

Never, Iago. Like to the Pontic Sea,
Whose icy current and compulsive course
Ne'er feels retiring ebb, but keeps due on
To the Propontic and the Hellespont,
Even so my bloody thoughts, with violent pace,
Shall ne'er look back, ne'er ebb to humble love,
Till that a capable and wide revenge
Swallow them up. Now, by yond' marble heaven,
In the due reverence of a sacred vow
I here engage my words.

Othello, Act III., Sc. iii.

SHYLOCK. Jailer, look to him: tell not me of mercy. —
This is the fool that lent out money gratis. —
Jailer, look to him.

ANTONIO. Hear me yet, good Shylock.

SHYLOCK. I'll have my bond; speak not against my bond:
I've sworn an oath that I will have my bond.
Thou call'dst me dog before thou hadst a cause;
But, since I am a dog, beware my fangs:
The duke shall grant me justice. — I do wonder,
Thou naughty jailer, that thou art so fond
To come abroad with him at his request.

ANTONIO. I pray thee, hear me speak.

SHYLOCK. I'll have my bond; I will not hear thee speak:
I'll have my bond; and therefore speak no more.

I'll not be made a soft and dull-eyed fool,
To shake the head, relent, and sigh, and yield
To Christian intercessors. Follow not;
I'll have no speaking: I will have my bond.

Merchant of Venice, Act III., Sc. iii.

Blow winds, and crack your cheeks! rage! blow!
You cataracts and hurricanes, spout
Till you have drench'd our steeples, drown'd the cocks!
You sulphurous and thought-executing fires,
Vaunt couriers to oak-cleaving thunderbolts,
Singe my white head! And thou, all-shaking thunder,
Strike flat the thick rotundity o' the world!
Crack Nature's molds, all germens spill at once,
That make ungrateful man!

King Lear, Act III., Sc. ii.

Him the Almighty Power
Hurled headlong flaming from th' ethereal sky,
With hideous ruin and combustion, down
To bottomless perdition; there to dwell
In adamantine chains and penal fire,
Who durst defy th' Omnipotent to arms.

MILTON, *Paradise Lost.*

OPPRESSED OR COVERED FEELING.

HAMLET. Angels and ministers of grace defend us! —
Be thou a spirit of health or goblin damn'd;
Bring with thee airs from Heaven or blasts from Hell;
Be thy intents wicked or charitable;
Thou com'st in such a questionable shape,
That I will speak to thee: . . .

Hamlet, Act I., Sc. iv.

It stood still, but I could not discern the appearance thereof; a form was before mine eyes: there was silence, and I heard a voice, saying, Shall mortal man be more just than God? shall a man be more pure than his Maker? — *Job* iv. 16, 17.

And men shall go into the caves of the rocks, and into the holes of the earth, from before the terror of the Lord, and from the glory of his majesty, when he ariseth to shake mightily the earth. — *Isa.* ii. 19.

And he said, Go forth, and stand upon the mount before the Lord. And, behold, the Lord passed by, and a great and strong wind rent the mountains, and brake in pieces the rocks before the Lord; but the Lord was not in the wind: and after the wind an earthquake; but the Lord was not in the earthquake: And after the earthquake a fire; but the Lord was not in the fire: and after the fire a still small voice. And it was so, when Elijah heard it, that he wrapped his face in his mantle, and went out, and stood in the entering in of the cave. And, behold, there came a voice unto him, and said, What doest thou here, Elijah? — 1 *Kings* xix. 11–13.

HAMLET. To be, or not to be, — that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing end them? To die, — to sleep, —
No more; and by a sleep to say we end
The heart-ache, and the thousand natural shocks
That flesh is heir to, — 'tis a consummation
Devoutly to be wish'd. To die, — to sleep; —
To sleep! perchance to dream! — ay, there's the rub;
For in that sleep of death what dreams may come
When we have shuffled off this mortal coil,
Must give us pause: there's the respect
That makes calamity of so long life;
For who would bear the whips and scorns of time,
Th' oppressor's wrong, the proud man's contumely,
The pangs of disprized love, the law's delay,
The insolence of office, and the spurns
That patient merit of th' unworthy takes,
When he himself might his quietus make
With a bare bodkin? who would fardels bear,
To grunt and sweat under a weary life,
But that the dread of something after death, —
The undiscover'd country from whose bourn
No traveler returns, — puzzles the will,

And makes us rather bear those ills we have
Than fly to others that we know not of?
Thus conscience does make cowards of us all;
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought;
And enterprises of great pith and moment
With this regard their currents turn awry,
And lose the name of action.

Hamlet, Act III., Sc. i.

KING. O, my offense is rank, it smells to Heaven;
It hath the primal eldest curse upon't,
A brother's murder! Pray can I not:
Though inclination be as sharp as will,
My stronger guilt defeats my strong intent;
And, like a man to double business bound,
I stand in pause where I shall first begin,
And both neglect. What if this cursèd hand
Were thicker than itself with brother's blood,
Is there not rain enough in the sweet Heavens
To wash it white as snow? Whereto serves mercy
But to confront the visage of offense?
And what's in prayer but this twofold force, —
To be forestallèd ere we come to fall,
Or pardon'd being down? Then I'll look up;
My fault is past. But, O, what form of prayer
Can serve my turn? *Forgive me my foul murder?*
That cannot be; since I am still possess'd
Of these effects for which I did the murder,
My crown, mine own ambition, and my Queen.
May one be pardoned and retain th' offense? . . .

Hamlet, Act III., Sc. iii.

AGITATED FEELING.

The king stood still
Till the last echo died; then, throwing off
The sackcloth from his brow, and laying back
The pall from the still features of his child,
He bowed his head upon him, and broke forth
In the resistless eloquence of woe:

"Alas! my noble boy! that thou shouldst die!
Thou who wert made so beautifully fair!
That death should settle in thy glorious eye,
And leave his stillness in this clustering hair!
How could he mark thee for the silent tomb,
My proud boy, Absalom!

"Cold is thy brow, my son! and I am chill
As to my bosom I have tried to press thee!
How was I wont to feel my pulses thrill
Like a rich harp-string yearning to caress thee,
And hear thy sweet '*my father!*' from those dumb
And cold lips, Absalom!

"But death is on thee! I shall hear the gush
Of music, and the voices of the young;
And life will pass me in the mantling blush,
And the dark tresses to the soft winds flung;—
But thou no more, with thy sweet voice, shalt come
To meet me, Absalom!

"And oh! when I am stricken, and my heart,
Like a bruised reed, is waiting to be broken,
How will its love for thee, as I depart,
Yearn for thine ear to drink its last deep token!
It were so sweet, amid death's gathering gloom,
To see thee, Absalom!"

N. P. Willis, *David's Lament over Absalom.*

Antony. O, pardon me, thou bleeding piece of earth,
That I am meek and gentle with these butchers!
Thou art the ruins of the noblest man
That ever livèd in the tide of times.
Woe to the hands that shed this costly blood!
Over thy wounds now do I prophesy, —
Which, like dumb mouths, do ope their ruby lips,
To beg the voice and utterance of my tongue.

Julius Cæsar, Act III., Sc. i.

Lear. You Heavens, give me patience, — patience I need! —
You see me here, you gods, a poor old man,
As full of grief as age; wretched in both!
If it be you that stir these daughters' hearts

Against their father, fool me not so much
To bear it tamely ; touch me with noble anger ;
And let not women's weapons, water-drops,
Stain my man's cheeks! — No, you unnatural hags,
I will have such revenges on you both,
That all the world shall — I will do such things, —
What they are, yet I know not ; but they shall be
The terrors of the earth. You think I'll weep ;
No, I'll not weep:
I have full cause of weeping ; but this heart
Shall break into a hundred thousand flaws,
Or e'er I'll weep. — O Fool, I shall go mad!

King Lear, Act II., Sc. iv.

GRATIANO. Let me play the fool:
With mirth and laughter let old wrinkles come,
And let my liver rather heat with wine
Than my heart cool with mortifying groans.
Why should a man, whose blood is warm within,
Sit like his grandsire cut in alabaster?
Sleep when he wakes and creep into the jaundice
By being peevish? I tell thee what, Antonio —
I love thee, and it is my love that speaks —
There are a sort of men whose visages
Do cream and mantle like a standing pond,
And do a willful stillness entertain,
With purpose to be dress'd in an opinion
Of wisdom, gravity, profound conceit,
As who should say, "I am Sir Oracle,
And when I ope my lips let no dog bark!"
O my Antonio, I do know of these
That therefore only are reputed wise
For saying nothing, who, I am very sure,
If they should speak, would almost damn those ears
Which, hearing them, would call their brothers, fools.
I'll tell thee more of this another time:
But fish not, with this melancholy bait,
For this fool gudgeon, this opinion.
Come, good Lorenzo. Fare ye well awhile:
I'll end my exhortation after dinner.

The Merchant of Venice, Act I., Sc. i.

CHAPTER IV.

STUDIES IN VOLITION.

ENERGY OF ABRUPTNESS.

THIS kind of energy marks all forms of animated utterance. It is the result of the normal action of the vocal chords, which, coming together previous to syllabic impulses, suddenly part, causing a slight degree of explosion. Hence the term abruptness. Absence of this form of energy gives the delivery a kind of drawling effect. It is further to be noted that even in those utterances characterized by other forms of energy, this form yet manifests itself on most of the syllables. After the student has practiced the other forms of stress, he will better understand this remark. He will have noticed that the other forms are significant just in so far as they differ from this "abrupt" one, which is the normal; and, further, that because the energy of abruptness *is* the normal, the expression of other forms of energy on a comparatively few (emphatic) syllables will give a very significant coloring to a whole paragraph.

The student should guard against over-developing this abruptness. If he does not, his delivery will be very likely to become explosive, and hence he will create the impression of being too dogmatic. On the other hand, slovenliness and drawling may be overcome by drilling

on this element of expression, and much vitality will thereby be imparted to the speaking.

All speech, then, has this abrupt character. It has become so familiar to us that we do not notice it except when it is absent, when the delivery becomes drawling or slovenly. Hence we can say that the sign of the energy of abruptness in its milder forms is not essentially expressive; it is an inherent part of our vocal production. It becomes expressive only in its stronger forms. The student whose delivery is sufficiently vital need not practice on the milder form. Where it is not, let him drill on the examples under "Earnestness" and "Normal Feeling."

It should also be borne in mind that there are different degrees of energy as well as kinds. Professor Raymond truly says, "Never confuse the kind of stress with the degree." To illustrate: the decided stroke of the voice is heard in, —

> "Come, and trip it as ye go
> On the light fantastic toe;"

but a strong attack would spoil the daintiness. Let us remember that a grain of gunpowder explodes as well as a ton. This admonition applies as well to other forms of stress.

It has been urged, that if the claim is true that the complete assimilation of the thought and feeling will, through practice, lead to adequate expression, why bother the student with such drills as these? The answer is plain. One's temperament may be of such a nature that he cannot express a single sentence without, say, the greatest insistency. The insistency, I say, is temperamental, and it shows in everything the speaker does. By

a careful study of "Volition," he is introduced to his own consciousness, soon recognizes his weakness, and his delivery is improved through improving his mental action. If this is true for the creative speaker, the orator, how much more is it true of him who reads or recites the words of another.

A few years ago a well-known minister spoke these words: "You may read the tragedies of Sophocles, and the philosophy of Plato and Aristotle; you may be familiar with the lore of the Hindus and the Brahmins; you may know your Shakespeare, your Milton, and your Dante, your Wordsworth, your Browning, and your Tennyson, but [raising aloft a limp-covered Bible] it's *all here!*" And he brought the book down on the palm of his hand with a thwack that was heard throughout the building. He fairly exploded on "all here," and the congregation laughed. Paraphrased, his stress said, I — I who know what I'm talking about, tell you people — deny it if you can — it's all here. There was no appeal, no tenderness, no gentle persuasiveness. His purpose ought to have been (to avoid argument, let it be said that the context justifies this remark — he was appealing for a more careful and reverential study of the Bible) to express, Oh, my friends, this holy work, this revelation of God's goodness, contains all you need. Why not take it up, and study it? You read all literatures; will you not read this too? The trouble was that the preacher, being naturally of an aggressive nature, lost sight of his final purpose, and spoiled what might have been a very effective appeal, by obtruding himself between his illustration and his audience. It may be of interest to state that the speaker's attention was called to this; and he admitted

the justice of the criticism, while disclaiming all knowledge of what he had done, and how he had done it.

This illustrates the contention. He had had no idea that he had become so assertive that he virtually said, *I* tell you so, on every emphatic word. A study of "Volition" would certainly have helped him.

In the *Orator's Manual* the author sums up this matter of abrupt energy thus: "The [energy of abruptness] is exerted on account of a subjective . . . motive; in other words, because a man desires chiefly to express an idea on his own account. . . . In [this] case the sound bursts forth abruptly, as if the man were conscious of nothing but his own organs to prevent the accomplishment of his object." . . . "It is used whenever one's main wish is to express himself so as to be distinctly understood. In its mildest form it serves to render articulation clear and utterance precise; when stronger, it indicates bold and earnest assurance, positiveness, and dictation." . . . "Without [this] stress gentleness becomes an inarticulate and timid drawl, and vehemence mere brawling bombast. With too frequent use of it, one's delivery becomes characterized by an appearance of self-assertion, assurance, or preciseness." In other words, it is the *I* stress.

It may be well to state here that there are certain writers who hold that the study of stress is misleading, or at best useless. To these the answer has been made in Part I. It should be added, however, that music uses these stresses very much in the sense in which they are used here. The attack necessary for pure singing or instrumental tone is our initial (normal) stress. The "staccato" and "sforzando" are more intense forms of this stress. The "crescendo," "diminuendo," and "swell"

are respectively equivalent to "final," prolonged "initial," and "median" stresses.

In conclusion the student is again reminded never to practice on the *mere* form. Let him be sure to feel the various kinds of energy and then express them. It may also be well to add that expressive stress of any kind will appear only on the accented syllables of emphatic words. At the beginning the student is likely to overdo his stress, and hence this admonition must be borne in mind.

"Are you ready? Go!"

"Carry — Arms.
Present — Arms.
Right about — face.
Halt."

"Stop, don't take another step."

"Give me that pencil; it's mine."

"Leave the room, sir."

"One, two, three, fire."

"Back! beardless boy!
Back! minion! Holdst thou thus at naught
The lesson I so lately taught?"

"Man, who art thou who dost deny my words?"

But in the gloom they fought, with bloodshot eyes
And laboring breath; first Rustum struck the shield
Which Sohrab held stiff out; the steel-spiked spear
Rent the tough plates, but fail'd to reach the skin,
And Rustum pluck'd it back with angry groan.
Then Sohrab with his sword smote Rustum's helm,
Nor clove its steel quite through; but all the crest
He shore away, and that proud horsehair plume,
Never till now defiled, sank to the dust.

M. ARNOLD, *Sohrab and Rustum.*

He spoke, and Rustum answer'd not, but hurl'd
His spear; down from the shoulder, down it came,
As on some partridge in the corn a hawk,
That long has tower'd in the airy clouds,
Drops like a plummet; Sohrab saw it come,
And sprang aside, quick as a flash; the spear
Hiss'd, and went quivering down into the sand,
Which it sent flying wide; — then Sohrab threw
In turn, and full struck Rustum's shield; sharp rang,
The iron plates rang sharp, but turn'd the spear.
And Rustum seized his club, which none but he
Could wield. M. ARNOLD, *Sohrab and Rustum.*

Girl! nimble with thy feet, not with thy hands!
Curl'd minion, dancer, coiner of sweet words!
Fight, let me hear thy hateful voice no more
Ibid.

Thou art not in Afrasiab's garden now
With Tartar girls, with whom thou art wont to dance;
But on the Oxus sands, and in the dance
Of battle, and with me, who make no play
Of war; I fight it out, and hand to hand.
Speak not to me of truce, and pledge, and wine!
Remember all thy valor; try thy feints
And cunning! all the pity I had is gone;
Because thou hast shamed me before both the hosts
With thy light skipping tricks, and thy girl's wiles.
Ibid.

The armaments which thunderstrike the walls of rock-built cities,
Bidding nations quake, and monarchs tremble in their capitals;
The oak leviathans, whose huge ribs make their clay creator
The vain title take of lord of thee, and arbiter of war, —
These are thy toys; and as the snowy flake they melt into thy yeast of waves,
Which mar alike the Armada's pride, or spoils of Trafalgar.
BYRON.

She mounts her chariot with a trice,
Nor would she stay for no advice,
Until her maids, that were so nice,
To wait on her were fitted.
But ran herself away alone;
Which when they heard, there was not one

But hasted after to be gone,
As she had been diswitted.

Hop, and Mop, and Drap so clear,
Pip, and Trip, and Ship, that were
To Mab their sovereign dear,
Her special maids of honor;
Fib, and Tib, and Pinck, and Pin,
Tick, and Quick, and Jill, and Jin,
Tit, and Nit, and Wap, and Win,
The train that wait upon her.

Upon a grasshopper they got,
And what with amble and with trot,
For hedge nor ditch they spared not,
But after her they hie them.
A cobweb over them they throw,
To shield the wind if it should blow,
Themselves they wisely could bestow,
Lest any should espy them.

DRAYTON, *Queen Mab.*

Now shalt thou, Hector, singly matched with me,
Learn by what chiefs the Achaian host is led
Besides Achilles, mighty though he be
To break through squadrons, and of lion-heart.
Still in the beaked ships in which he crossed
The sea he cherishes his wrath against
The shepherd of the people,— Atreus' son.
But we have those that dare defy thee yet,
And they are many. Let the fight begin.

The Iliad.

O boastful ones, no longer to be called
Greek warriors, but Greek women! a disgrace
Grievous beyond all others will be ours,
If none be found in all the Achaian host
To meet this Hector. May you, every one,
There where ye now are sitting, turn to earth
And water, craven as ye are, and lost
To sense of glory! I will arm myself
For this encounter. With the immortal gods
Alone it rests to give the victory.

Ibid.

You common cry of curs! whose breath I hate
As reek o' the rotten fens, — whose loves I prize
As the dead carcasses of unburied men,
That do corrupt my air,—I banish you!

Coriolanus, Act III., Sc. iii.

Hear, all ye gods and all ye goddesses!
While I declare the thought within my breast.
Let none of either sex presume to break
The law I give, but cheerfully obey,
That my design may sooner be fulfilled.
Whoever, stealing from the rest, shall seek
To aid the Grecian cause, or that of Troy,
Pack to Olympus, scourged and in disgrace,
Shall he be brought, or I will seize and hurl
The offender down to rayless Tartarus,
Deep, deep, in the great gulf below the earth,
With iron gates and threshold forged of brass,
As far beneath the shades as earth from heaven.
Then shall he learn how greatly I surpass
All other gods in power.

The Iliad.

He spake, and, brandishing his ponderous lance,
Hurled it; and on the outer plate of brass,
Which covered the seven bullock-hides, it struck
The shield of Ajax. Through the brass and through
Six folds of hides the irresistible spear
Cut its swift way, and at the seventh was stopped.
Then high-born Ajax cast his massive spear
In turn, and drove it through the fair, round shield
Of Priam's son. Through the bright buckler went
The rapid weapon, pierced the well-wrought mail,
And tore the linen tunic at the flank.
But Hector stooped and thus avoided death.
They took their spears again, and, coming close,
Like lions in their hunger, or wild boars
Of fearful strength, joined battle. Priam's son
Sent his spear forward, striking in the midst
The shield of Ajax, but it broke not through
The brass; the metal turned the weapon's point.
While Ajax, springing onward, smote the shield
Of Hector, drave his weapon through, and checked

His enemy's swift advance, and wounded him
Upon the shoulder, and the black blood flowed.

The Iliad.

And underneath another sun
Warring on a later day,
Round affrighted Lisbon drew
The treble works, the vast designs
Of his labor'd rampart lines,
Where he greatly stood at bay,
Whence he issued forth anew,
And ever great and greater grew,
Beating from the wasted vines
Back to France her banded swarms,
Back to France with countless blows,
Till o'er the hills her eagles flew
Beyond the Pyrenean pines,
Follow'd up in valley and glen
With blare of bugle, clamor of men,
Roll of cannon and clash of arms,
And England pouring on her foes.

TENNYSON, *Ode on the Death of the Duke of Wellington.*

ENERGY OF INSISTENCE.

Of the vocal symbol (Final Stress) of the energy of insistence, Professor Raymond says: "It is exerted on account of an objective idea. The sound is pushed forth gradually, as if the man were conscious of outside opposition, and of the necessity of pressing his point. It is used whenever one's main wish is to impress his thoughts on others. It gives utterance, in its weakest form, to the whine or complaint of mere peevishness demanding consideration; when stronger to a pushing earnestness or determination; in its stronger form, to a desire to cause others to feel one's own astonishment, scorn, or horror. Without final stress there can be no representation of

childish weakness or obstinacy, or of . . . resolution; used too exclusively, or excessively, it causes delivery to be characterized by an appearance of willfulness, depriving it of the qualities of persuasion that appeal to the sympathies."

A very little of final stress will give a decided coloring to the delivery. The student should be careful, therefore, not to overdo it. To illustrate: A speaker is urging the colonists to abandon the idea of war, claiming that they were weak, and so on. Patrick Henry rises and says, "Sir, we are *not* weak if we make a proper use of those means which the God of nature hath placed in our power. Three millions of people armed in the holy cause of *liberty*, and in such a country as that which *we* possess, are *invincible* by *any* force which our enemy can send against us." On the word "not" the speaker is plainly pushing aside the argument of his opponent. When he utters "liberty" we note again the insistent idea. He tells us by his stress, Other revolutions may have failed through lack of numbers, but the gentleman forgets that ours will be a struggle for liberty. Again, in "we," "invincible," and "any" we plainly discern the idea of overcoming opposition.

Now, it must be clear that while it is only on the five words italicized we note the insistence, yet the whole statement is strongly tinged thereby.

"I won't!"

"No, sir; I am not guilty."

"Away, slight man!"

"Must *I* budge? Must *I* observe you?"

"I am astonished, shocked, to hear such principles avowed in this house."

"CASSIUS. Ye gods! ye gods! Must I endure all this?
BRUTUS. All this? Ay, more."

SHYLOCK. May I speak with Antonio?
BASSANIO. If it please you to dine with us.
SHYLOCK. Yes, to smell pork; to eat of the habitation which your prophet the Nazarite conjured the Devil into. I will buy with you, sell with you, talk with you, walk with you, and so following; but I will not eat with you, drink with you, nor pray with you.

The Merchant of Venice, Act I., Sc. iii.

SALARINO. Why, I am sure, if he forfeit, thou wilt not take his flesh: What's that good for?
SHYLOCK. To bait fish withal: if it will feed nothing else, it will feed my revenge. He hath disgraced me, and hinder'd me half a million: laugh'd at my losses, mock'd at my gains, scorned my nation, thwarted my bargains, cooled my friends, heated mine enemies; and what's his reason? I am a Jew. Hath not a Jew eyes? hath not a Jew hands, organs, dimensions, senses, affections, passions? fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as a Christian is? If you prick us, do we not bleed? if you tickle us, do we not laugh? if you poison us, do we not die? and if you wrong us, shall we not revenge?

The Merchant of Venice, Act III., Sc. i.

You've set me talking, sir; I'm sorry;
It makes me wild to think of the change!
What do you care for a beggar's story?
Is it amusing? you find it strange?
I had a mother so proud of me!
'Twas well she died before — Do you know
If the happy spirits in heaven can see
The ruin and wretchedness here below?

TROWBRIDGE.

I'll have my bond; I will not hear thee speak.
I'll have my bond; and therefore speak no more.
I'll not be made a soft and dull-eyed fool,
To shake the head, relent, and sign, and yield

To Christian intercessors. Follow not,
I'll have no speaking! I will have my bond.
The Merchant of Venice, Act III., Sc. ii.

WORCESTER. Those same noble Scots,
That are your prisoners, —
HOTSPUR. I'll keep them all;
By heaven, he shall not have a Scot of them.
No, if a Scot would save his soul, he shall not.
I'll keep them, by this hand.
WORCESTER. You start away,
And lend no ear unto my purposes. —
Those prisoners you shall keep.
HOTSPUR. Nay, I will; that's flat. —
He said, he would not ransom Mortimer;
Forbade my tongue to speak of Mortimer;
But I will find him when he lies asleep,
And in his ear I'll holla — Mortimer!
Nay,
I'll have a starling shall be taught to speak
Nothing but Mortimer, and give it him,
To keep his anger still in motion.
King Henry IV., Part I., Act I., Sc. iii.

I will rather sue to be despised, than to deceive so good a commander, with so slight, so drunken, and so indiscreet an officer. Drunk! and speak parrot? and squabble? swagger? swear? and discourse fustian with one's own shadow? O thou invisible spirit of wine, if thou hast no name to be known by, let us call thee — devil!
Othello, Act II., Sc. iii.

Are we so low, so base, so despicable, that we may not express our horror, articulate our detestation, of the most brutal and atrocious war that ever stained earth, or shocked high heaven, with the ferocious deeds of a brutal soldiery, set on by the clergy and followers of a fanatical and inimical religion, rioting in excess of blood and butchery, at the mere details of which the heart sickens? If the great mass of Christendom can look coolly and calmly on, while all this is perpetrated on a Christian people, in their own vicinity, in their very presence, let us, at least, show that, in this distant extremity, there is still some sensibility and sympathy for Christian wrongs

and sufferings; that there are still feelings which can kindle into indignation at the oppression of a people endeared to us by every ancient recollection and every modern tie.

But, sir, it is not first and chiefly for Greece that I wish to see this measure adopted. It will give her but little aid — that aid purely of a moral kind. It is, indeed, soothing and solacing, in distress, to hear the accents of a friendly voice. We know this as a people. But, sir, it is principally and mainly for *America* herself, for the credit and character of our common country, that I hope to see this resolution pass; it is for our own unsullied name that I feel.

What appearance, sir, on the page of history, would a record like this make: "In the month of January, in the year of our Lord and Saviour 1824, while all European Christendom beheld, with cold, unfeeling apathy, the unexampled wrongs and inexpressible misery of Christian Greece, a proposition was made in the Congress of the United States — almost the sole, the last, the greatest repository of human hope and of human freedom, the representatives of a nation capable of bringing into the field a million of bayonets — while the freemen of that nation were spontaneously expressing its deep-toned feeling, its fervent prayer, for Grecian success; while the whole continent was rising, by one simultaneous motion, solemnly and anxiously supplicating and invoking the aid of heaven to spare Greece, and to invigorate her arms: while temples and senate-houses were all resounding with one burst of generous sympathy; in the year of our Lord and Saviour, — that Saviour alike of Christian Greece and of us, — a proposition was offered in the American Congress to send a messenger to Greece, to inquire into her state and condition, with an expression of our good wishes and our sympathies, — and it was rejected!"?

Go home, if you dare, — go home, if you can, — to your constituents, and tell them that you voted it down! Meet, if you dare, the appalling countenances of those who sent you here, and tell them that you shrank from the declaration of your own sentiments; that, you cannot tell how, but that some unknown dread, some indescribable apprehension, some indefinable danger, affrighted you; that the specters of cimeters, and crowns and crescents, gleamed before you, and alarmed you; and that you suppressed all the noble feelings prompted by religion, by liberality, by national independence, and

by humanity! I cannot bring myself to believe that such will be the feeling of a majority of this House. — HENRY CLAY.

And now, go bring your sharpest torments. The woes I see impending over this guilty realm shall be enough to sweeten death, though every nerve and artery were a shooting pang. I die! but my death shall prove a proud triumph; and, for every drop of blood ye from my veins do draw, your own shall flow in rivers. Woe to thee, Carthage! Woe to the proud city of the waters! I see thy nobles wailing at the feet of Roman senators! thy citizens in terror! thy ships in flames! I hear the victorious shouts of Rome! I see her eagles glittering on thy ramparts. Proud city, thou art doomed! The curse of God is on thee — a clinging, wasting curse. It shall not leave thy gates till hungry flames shall lick the fretted gold from off thy proud palaces, and every brook runs crimson to the sea. — KELLOGG, *Regulus to the Carthaginians.*

ENERGY OF UPLIFT.

Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee.

For, behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and his glory shall be seen upon thee.

And nations shall come to thy light, and kings to the brightness of thy rising.

Lift up thine eyes round about, and see: they all gather themselves together, they come to thee; thy sons shall come from far, and thy daughters shall be nursed at thy side.

Then thou shalt see, and be lightened, and thine heart shall tremble and be enlarged; because the abundance of the sea shall be unto thee, the wealth of the nations shall come unto thee. — *Isa.* lx. 1–5.

"Thou, too, sail on, O Ship of State,
Sail on, O Union, strong and great."

Thou kingly Spirit throned among the hills,
Thou dread ambassador from earth to heaven,
Great hierarch! tell thou the silent sky,

> And tell the stars, and tell yon rising sun,
> Earth, with her thousand voices, praises God.
>
> COLERIDGE.

How amiable are thy tabernacles, O Lord of hosts.

My soul longeth, yea, even fainteth for the courts of the Lord; my heart and my flesh cry out unto the living God.

Yea, the sparrow hath found her an house, and the swallow a nest for herself, where she may lay her young, even thine altars, O Lord of hosts, my King, and my God. — *Ps.* lxxxiv. 1–3.

The Lord reigneth; he is appareled with majesty;
The Lord is appareled, he hath girded himself with strength:
The world also is stablished, that it cannot be moved.
Thy throne is established of old:
Thou art from everlasting.
The floods have lifted up, O Lord.
The floods have lifted up their voice;
The floods lift up their waves.
Above the voices of many waters,
The mighty breakers of the sea,
The Lord on high is mighty.
Thy testimonies are very sure:
Holiness becometh thine house,
O Lord, for evermore. — *Ps.* xciii. 1–5.

> He was a man, take him for all in all,
> I shall not look upon his like again.
>
> *Hamlet*, Act I., Sc. ii.

> This was the noblest Roman of them all.
> . . . . . .
> His life was gentle; and the elements
> So mix'd in him, that Nature might stand up
> And say to all the world, *This was a man!*
>
> *Julius Cæsar*, Act V., Sc. v.

For even then, Sir, even before this splendid orb was entirely set, and while the western horizon was in a blaze with his descending glory, on the opposite quarter of the heavens arose another luminary, and, for his hour, became lord of the ascendant. . . . And I did see in that noble person such sound principles, such an enlargement of

mind, such clear and sagacious sense, and such unshaken fortitude, as have bound me, as well as others much better than me, by an inviolable attachment to him from that time forward. . . . I stood near him; and his face, to use the expression of the Scripture of the first martyr — his face was as if it had been the face of an angel. I do not know how others feel; but if I had stood in that situation, I never would have exchanged it for all that kings in their profusion could bestow. I did hope that that day's danger and honor would have been a bond to hold us all together forever. — BURKE.

O, sing unto the Lord a new song:
Sing unto the Lord, all the earth.
Sing unto the Lord, bless his name;
Show forth his salvation from day to day.
Declare his glory among the nations,
His marvelous works among all peoples.
For great is the Lord, and highly to be praised:
He is to be feared above all gods.
For all the gods of the people are idols:
But the Lord made the heavens.
Honor and majesty are before him:
Strength and beauty are in his sanctuary. — *Ps.* xcvi. 1–6.

Ho! gallant nobles of the League, look that your arms be bright!
Ho! burghers of St. Genevieve, keep watch and ward to-night!
For our God hath crushed the tyrant, our God hath raised the slave,
And mocked the counsel of the wise, and the valor of the brave.
Then glory to his holy name, from whom all glories are;
And glory to our sovereign lord, King Henry of Navarre.

MACAULAY, *The Battle of Ivry.*

Banners and badges, processions and flags, announce to us, that amidst this uncounted throng are thousands of natives of New England now residents in other States. Welcome, ye kindred names, with kindred blood! From the broad savannas of the South, from the newer regions of the West, from amidst the hundreds of thousands of men of Eastern origin who cultivate the rich valley of the Genesee or live along the chain of the Lakes, from the mountains of Pennsylvania, and from the thronged cities of the coast, welcome, welcome! Wherever else you may be strangers, here you are all at

home. You assemble at this shrine of liberty, near the family altars at which your earliest devotions were paid to heaven, near to the temples of worship first entered by you, and near to the schools and colleges in which your education was received. You come here with a glorious ancestry of liberty. You bring names which are on the rolls of Lexington, Concord, and Bunker Hill. . . .

But if family associations and the recollections of the past bring you hither with greater alacrity, and mingle with your greeting much of local attachment and private affection, greeting also be given, free and hearty greeting, to every American citizen who treads this sacred soil with patriotic feeling, and respires with pleasure in an atmosphere perfumed with the recollections of 1775! This occasion is respectable, nay, it is grand, it is sublime, by the nationality of its sentiment. Among the seventeen millions of happy people who form the American community, there is not one that has not a deep and abiding interest in that which it commemorates. — WEBSTER.

O Father Jove! most mighty, most august!
Who rulest from the Idæan mount, vouchsafe
That Ajax bear away the victory
And everlasting honor; but if thou
Dost cherish Hector and protect his life,
Give equal strength to both, and equal fame.

The Iliad.

Now morn in saffron robes had shed her light
O'er all the earth, when Jove the Thunderer
Summoned the gods to council on the heights
On many-peaked Olympus.

Ibid.

But yonder comes the powerful King of Day,
Rejoicing in the east. The lessening cloud,
The kindling azure, and the mountain's brow,
Illumed with fluid gold, his near approach
Betoken glad. Lo! now, apparent all,
Aslant the dew-bright earth, and colored air,
He looks in boundless majesty abroad,
And sheds the shining day, that burnished plays
On rocks, and hills, and towers, and wandering streams,
High gleaming from afar.

Ibid.

ENERGY OF ESTABLISHMENT.

"The world recedes ; it disappears !
Heaven opens on my eyes ! my ears
With sounds seraphic ring :
Lend, lend your wings ! I mount ! I fly !
O grave ! where is thy victory ?
O death ! where is thy sting ?"

"Cheer answer cheer, and bear the cheer about.
Hurrah, hurrah, for the fiery fort is ours !
'Victory, victory, victory !'"

"Forward, through blood and toil and cloud and fire !
Glorious shout, the shock, the crash of steel,
The volley's roll, the rocket's blasting spire !
They shake ; like broken waves their squares retire.
On them, hussars ! Now give them rein and heel !"

"Some to the common pulpits ! and cry out
'Liberty, freedom, and enfranchisement !'"

"'Come back, come back, Horatius !
Loud cried the Fathers all.
'Back, Lartius ! back Herminius !
Back, ere the ruin fall !'"

"When Appius Claudius saw that deed, he shudder'd and sank down,
And hid his face, some little space, with the corner of his gown,
Till, with white lips and blood-shot eyes, Virginius totter'd nigh,
And stood before the judgment-seat, and held the knife on high :
'O ! dwellers in the nether gloom, avengers of the slain,
By this dear blood I cry to you, do right between us twain ;
And, even as Appius Claudius hath dealt by me and mine,
Deal thou by Appius Claudius, and all the Claudian line !'"

"Hang out our banners on the outward walls ;
The cry is still, *They come :* our castle's strength
Will laugh a siege to scorn. Here let them lie
Till famine and the ague eat them up :
Were they not forc'd with those that should be ours,
We might have met them dareful, beard to beard,
And beat them backward home. What is that noise ?
. . . . . .

Ring the alarum bell! — Blow, wind! come, wrack!
At least we'll die with harness on our back."

ENERGY OF VIOLENCE.

I call thee coward! I'll see thee hanged ere I call thee coward; but I would give a thousand pound I could run as fast as thou canst. You are straight enough in the shoulders; you care not who sees your back. Call you that backing of your friends? A plague upon such backing! — *King Henry IV.*, Part I., Act II., Sc. iv.

Are you really prepared to determine, but not to hear, the mighty cause upon which hang a nation's hopes and fears? You are? Then beware of your decision! By all you hold most dear, — by all the ties that bind every one of us to our common order and our common country, I solemnly adjure you, — I warn you, — I implore you, — yea, on my bended knees I supplicate you, — reject not this bill! — LORD BROUGHAM.

"And do you now strew flowers in *his* way,
That comes in triumph over Pompey's *blood?*"

"Dost thou come here to whine? to outface me with leaping in her grave?"

"Gone to be married? gone to swear a truce?"

ROSS. Let not your ears despise my tongue forever,
Which shall possess them with the heaviest sound
That ever yet they heard.
MACDUFF. Hum! I guess at it.
ROSS. Your castle is surpris'd: your wife and babes
Savagely slaughter'd: to relate the manner,
Were, on the quarry of these murther'd deer,
To add the death of you.
MALCOLM. Merciful heavens!
What, man! ne'er pull your hat upon your brow:
Give sorrow words: the grief that does not speak
Whispers the o'er-fraught heart, and bids it break.
MACDUFF. My children too?
ROSS. Wife, children, servants, all
That could be found.

MACDUFF. And I must be from thence!
My wife killed too?
ROSS. I have said.
MALCOLM. Be comforted
Let's make us medicines of our great revenge,
To cure this deadly grief.
MACDUFF. He has no children. — All my pretty ones?
Did you say all? — O hell-kite! — All?
What, all my pretty chickens and their dam
At one fell swoop?
MALCOLM. Dispute it like a man.
MACDUFF. I shall do so;
But I must also feel it as a man.

Macbeth, Act IV., Sc. iii.

Signior Antonio, many a time and oft,
In the Rialto, you have rated me
About my moneys, and my usances:
Still have I borne it with a patient shrug;
For sufferance is the badge of all our tribe.
You call me misbeliever, cut-throat, dog,
And spit upon my Jewish gabardine,
And all for use of that which is mine own.
Well then, it now appears you need my help;
Go to, then; you come to me, and you say,
Shylock, we would have moneys: you say so;
You that did void your rheum upon my beard,
And foot me as you spurn a stranger cur
Over your threshold: moneys is your suit.
What should I say to you? Should I not say,
Hath a dog money? is it possible,
A cur can lend three thousand ducats?

The Merchant of Venice, Act I., Sc. iii.

CHAPTER V.

RECITATION AS ART.

We have thus far been considering vocal expression more or less in detail. The work may be said to have been analytical and technical. The imagination of the student has been stimulated, his powers of discrimination developed, and through these his voice has become a more responsive agent under the guidance of the intellect.

It is our purpose now to consider recitation on the synthetic side; to regard the student as an artist, who is presenting any given literary production to an audience. It is, therefore, necessary to get an answer to this most important question, In what way is recitation an art? Without attempting to define the word art, we may safely assert that the Fine Arts are of two kinds, those that create, and those that re-create. In the former class are included painting, sculpture, architecture, musical composition, and in its highest sense, oratory. In the second class, beyond dispute, the world places musical rendition, both vocal and instrumental. It is the purpose of this chapter to show that reading and acting should properly come under the same head as the latter.

It is creative ability and technique that make the artist. It may be granted that the sculptor and painter fulfill these conditions; and yet, is it not true, that, apart from the ability to recognize artistic possibilities in a given

landscape, and to portray that landscape on the canvas, there is often very little creation in landscape painting? Does not the landscape lie before the view of the artist? Does he, then, do much more than suggest that landscape through his technique? It is conceded that he is not a mere imitator of that landscape, that he may add details here and there and likewise omit them, that he idealizes nature; but having granted this, is he not, through his knowledge of drawing, only reproducing that which already literally exists? In many cases the same course is followed by the sculptor; yet no one denies to one who reproduces a landscape, and to the sculptor who puts in marble the figure of a Lincoln, the name of artist.

I desire to impress the thought that in the so-called creative arts there is a great deal of conscious imitation of the very subject matter. Even further; the painter must often copy the shape of the leaf, the color of the grass, the contour of the face; while the sculptor uses the best models he can find in order that he may copy literally this limb or that feature.

Let us now compare with this class of artists the singer and the instrumentalist. It is surely more than mere courtesy that bestows upon Paganini or Rubinstein, Mario, or Patti, the title of artist. Upon what is the claim based? The music that they interpret has already lived in the brain of the composer, and is made to live again in the voice or musical instrument of the performer. Just as the painter presents the landscape through his coloring and drawing, so the musical artist presents the thought and feeling of the composer through the technique of voice or instrument, or both, according to his particular realm of art. Just as the painter notes the central idea in a group

or landscape, notes the contrasts of figure and of color; so the vocalist or the pianist must discover the central idea in a musical composition, its contrasts and climaxes, and present them, through his technique, to the audience. The painter chooses light and dark; the musical artist chooses soft and loud. Without going any further into details, it may be said that as the painter perceives the possibility of any given subject, so the musical artist must search his composition until he has discovered its innermost meaning, before he can hope to present it successfully. And lastly, just as the painter idealizes the landscape, so the musical artist must use his powers of idealization in interpreting the work of the composer.

If, then, these are approximately the reasons why the performing musician is called an artist, do not similar reasons make valid the claim of the actor and reader to be called artists?

Stopford Brooke says, in effect, that he who recognizes and is moved by the beautiful is artistic; he who makes that beauty manifest to the world is an artist. Is it, therefore, not true that the reader may fulfill these conditions of the artist? Is it not a sign of high intellectual and imaginative qualities to grasp a great play or poem in its entirety? This is the first requirement antecedent to artistic reading. If, now, through the technique at the disposal of the reader, he can make the author's thoughts and feelings clear to the audience, has he not fulfilled the second requisite of the artist?

It is no argument to say that a large part of the reader's technique is instinctive, is born with him. While this may be true, can it be denied that his voice and body require many years of training before they become efficient

instruments? It has been urged that certain readers are born with good voices and the ability to make graceful gestures, but that no one is born with a technique sufficient to enable him to play the great masterpieces of music.

Technique does not make an artist. The difficulty of certain musical compositions makes many years of mechanical training absolutely necessary; but there are thousands who have the patience and ability to acquire this technique who are not and never can be anything more than clever artisans. The singer must have the ability to make runs and trills, and other graces of the vocal art; but this does not make an artist. It is the intellectual ability to conceive the composer's meaning, the responsive soul to be affected thereby, and the tact or talent or genius to use technique in the right manner and at the right time, that make the vocal artist. And so with the reader, who, although he be gifted by nature with the physical attributes for his profession, has yet many years of work to accomplish before he can hope to rank as an artist.

Again, all reading is not art. But neither is all painting, music, or sculpture. The claim, therefore, of elocution to rank as an art is not based on the performances of clever mediocrity, but upon the recognized attainments of such representatives as Charlotte Cushman, Edwin Booth, Eleanora Duse, and Tommaso Salvini.

We may now discuss briefly the use of technique. Granting that the artist has his conception, he must be thoroughly acquainted with the tools he is to use. The painter must know the possibilities of this brush and that; he must understand the value of his pigments singly and in combination. He must know what is the best canvas for his work. (For the sake of convenience we will con-

fine our discussions principally to painting, observing only that the same principles apply largely to all the other arts.) In the second place, the artist must understand the limitations of the medium in which he is working. Distance on canvas is brought out through the knowledge of the laws of perspective. Further, the painter is working on a flat surface, and therefore cannot paint the four sides of a building. An excellent illustration of the limitations imposed by the medium upon the artist is found in sculpture. A life-size figure in marble virtually resembles, as far as form is concerned, the human body, with a few significant differences. Here is one: The pupil of the eye is, in the marble, concave instead of convex. By this means the effect of the pupil is brought out. If the eye were not so carved, it would have a stony stare. This illustration will suffice to make clear the statement that the artist must understand the limitations of his medium. In the third place, the artist must have technical ability. He must be able so to control his muscles that they will perform more or less exactly the bidding of his mind. In the fourth place, his eye must receive the training to discern all the details in the realm of nature in which he is working. He must be able to see things as they are. Fifth, granting that he has a conception and the other requisites above mentioned, he must know what effects will best bring out his conception, and how to produce those effects. To illustrate: suppose one is going to depict the evils of gambling. How may he make that conception manifest? He will choose a half-dozen young men, and dress them in the height of fashion. He will depict a room richly furnished in every way. On a sideboard will stand decanters of wine, and on a small table a

number of glasses more or less filled, and perhaps an overturned bottle. He will select some of the young men upon whose faces he will depict the effects of losses and of gains; and will also show the instruments of gambling, such as cards, dice, and so forth. It is plain from this that the artist has been at pains to choose certain effects (the most significant details) by which to suggest the gambler's life. By means of these he is to bring out his conception. The last point now remains. How will he arrange the different characters and the furnishings of the room? He has chosen the significant detail of a gambling-table; he must now determine where that table will be put. Then, around the table, he will seat three or four of the players, some with an expression of despair on their faces, others with the grim, hard, set look of confirmed gamblers. To one side, stretched upon a couch, he will depict the figure of one of the gamblers lying asleep. Dawn is breaking; and standing at the window, looking out over the landscape, is another figure, upon whose face one can plainly read the fearful agony of mind of one who recognizes in that early dawn the beginning of a day that has brought him to his ruin. Summarizing, the artist determines what his effects shall be, how they are to be arranged, and, by means of contrasts and subordination in size and color, given us a complete picture. From this illustration it has been made clear that mere technical ability is not by any means sufficient to make an artist. One might have a conception of the evils of gambling, and perhaps have, vaguely, some such picture as that we have described; but if he have not the genius *to select the significant details, and the ability to arrange them*, no matter what his technical

ability, he falls short of being an artist. It is simply accident that it requires many years of technical training before one can work in marble or color, or that many years of constant practice should be necessary before one can master the difficulties of instrumental technique. No one would deny that if mere technical training could be abolished much valuable time would be saved for the would-be artist.

In view of what has been said, it must be clear that it is no argument against the plea for reading as art, to assert that all of us are born with, at any rate, the fundamental technique of voice and body.

Now, the only difference that exists between the art of the reader and that of the painter is that more of conception and characterization is prepared for the former. But granting this, the difference between the two arts is not so great as it would at first appear. As has already been shown, nature oftentimes will present virtually the complete conception just as the reader finds it in the drama. The reader must study most carefully every line of his poem in order to get the author's conception; he must, with his knowledge of details and of the limitations of the medium in which he is working, choose the significant symbols by which this or that phase of character is to be brought out; he must subordinate this character and enhance that.

As compared with instrumental music, the reader's art is, in one important feature, more difficult. In music certain notes are set down, and the musician is limited thereby by the composer; but the reader has the choice of a thousand melodies in which to bring out the ideas of the character, and at the same time is equally free with the

musician so far as emotional effects are concerned. Again, the reader has more difficulty than the artists in color, sculpture, and architecture, in this particular. When the works of the latter are done, they are present in space, and the various objects and figures stand relatively in their true proportions. Not so with the reader. He occupies from one and a half to two hours in presenting a play, and when that play is finished he must have so presented the scenes that the proportions intended by the author shall not have been marred. Perhaps in no art is the law of perspective so difficult of application as in this.

The subsequent discussion will go into the subject more in detail; but it is hoped that sufficient has been said to justify the title of this section of the work, "Recitation as Art."

CHAPTER VI.

THE RELATION OF LITERATURE TO RECITATION.

RECITATION is based upon literature. This being true, it is evident that unless one is acquainted with the laws underlying literature, good recitation is hopeless.

Let us now proceed to state a few of the fundamental principles of the literary art, bearing in mind that there are other principles, some of which will be discussed later; and further, that all literary productions do not exemplify even the principles here discussed. One of the most important of these principles is that of Unity. Ruskin says that Unity deals with the making of one whole out of many parts. It may be well to add a most important corollary to this statement: Every part must fit into the whole. Axiomatic as this appears, it is often lost sight of by the student of literature. Until he can determine the force and bearing of every word in a production, that production has not been fully comprehended. Too much stress cannot be laid upon this. The great fault with most readers, and even with those of reputation, is that certain parts of their work in a given recitation are too large or too small. They do not fit in snugly with the rest of the parts, and hence the structure is more or less awry. For instance, a reader recently rendered a cutting of *Macbeth* in seventy-five minutes. From this it must be evident that only about one-third of the play could have been

read, yet the reader omitted scarcely a line of the speeches of the witches, thereby occupying nearly one-half of his time with the witch scenes. This, it seems, is a decided artistic weakness in rendition, no matter how adequately the witches may have been presented.

Under this principle of Unity we may consider other laws. First, the law of Principality. This law demands that in all art work there shall be a leading idea or figure to which all other ideas or figures must be subordinated. The significance of this statement cannot be overestimated. All literary analysis must be made with the object of discovering this central idea. Every line must be tested by this standard. A fitting corollary of this law is that of Subordination, which demands that everything, characters and figures, must be subordinated to the principal idea.

Yet another law is to be considered in this connection, the law of Movement. Unless a literary production progresses from beginning to end in a rational, easy order, the attention of the reader is distracted, and the central idea lost sight of.

The law of Contrast is of great importance in literary art. By placing a weak character alongside of a strong one, by placing villainy next to virtue, each character is brought out in stronger relief. All the arts take advantage of this psychological phenomenon for the enhancement of effect.

Lastly, the Central Idea is often enhanced by Climax, by which is meant a gradual accumulation of force or feeling.

These, then, are some of the principal elements entering into literary form, which is here discussed entirely with reference to its bearing upon recitation, and, it is

hardly necessary to say, is not intended as a complete discussion of the laws of literary art.

We have now seen some of the fundamental principles of literary art. We have also seen how the understanding of literature, both as to form and content, becomes of so much importance to one who would be a reader-artist. Let us now examine in detail the relation between the two arts.

Unity. — First, as to Unity. The knowledge that every work of literary art is held together by this principle admonishes us to study carefully the very commas, in order that we may lose no slightest feature of the entire production. Perhaps an illustration from architecture may be more concrete, and hence more helpful. The architect of some great cathedral has drawn most carefully the façade of the building, which we will imagine is to be of granite or marble. The latter is cut and carved at the quarry, each block of a certain size and shape, and shipped to the builders, who are to put it in place. Every block is designed for a specific place and for a definite purpose, — strength, ornament, style, — and if but one is out of place, by that one will the completed structure violate the law of Unity. That one block, whether miscarved by the mason, misplaced by the builder, or miscalculated by the architect, to some extent spoils the complete whole. It is distracting to the cultivated eye, and hence the sense of pleasure is disturbed. So in literature. All the words are stones having definite functions, and the author (we are speaking now of ideal productions) has given them to us that our imagination shall put them together, and thus reproduce his conception.

There are many productions that violate the law of

unity, and are still accepted as great works of art. But let it be remembered that they are so accepted not because of, but in spite of, the defect. *The Merchant of Venice* affords a good illustration. Adroitly as Shakespeare has woven the Casket story into his drama, the three separate Casket scenes are interminably long. What could justify them? Either that they afford opportunities for revelation of character, or that they assist in the development of the plot. These scenes occupy some three hundred lines, but to what purpose? We care nothing for the characters of the Prince of Morocco and the Prince of Aragon; very little of Portia's character comes out in these scenes, and they can hardly be justified on the ground that they increase the suspense that is finally relieved when Bassanio chooses the right casket. One hundred lines at the most would have been sufficient for all possible purposes. Another point: As was said before, the artist must understand the medium in which he works. It takes three times as long to act those scenes as it does to read them in one's study. Hence, interesting as they may be in themselves, when put upon the stage, for which they are intended, they drag, and so interfere with the unity of the drama. They dissipate the attention of the audience, and the law of Unity is based upon the law of conservation of attention. "In art no detail liveth for itself."

All students of Shakespeare are acquainted with the long controversy concerning the Porter scene in *Macbeth.* Many critics claimed it was out of place and inconsistent, and even went so far as to contend that it was not Shakespeare's work. The best criticism of to-day justifies the scene on these grounds: first, some time had to elapse

between the murder and its discovery; second, it is in accordance with the king's express commands that his friends should call to awaken him, and they come at early dawn in compliance with his request; third, the comedy element has a grimness that does not destroy the terror of the situation, but increases the tension and suspense, and enhances the general effect by contrast. This illustration is used as a warning to the student not to reject any art work until he has exhausted all possible explanations. "The highway of art is strewn with the bones of critics," who tried to force art into their own conceptions. Yet, on the other hand, one has a perfect right to refuse to accept as art that which is proved to be inartistic, especially when we base our criticism upon the more perfect work of the same artist. It is because Shakespeare wrote *Othello*, *The Tempest*, and *King Lear*, that we discern the relative weakness of *The Merchant of Venice*.

Perhaps it may be asked what this discussion has to do with reading? It may be granted that it has some value for the actor who is staging a play, but how can it affect the reader? The answer is, that it has been deemed advisable to illustrate the law of Unity by large examples, in order to make clear the principle, so that it might more readily be applied in details. The knowledge is valuable also to those who arrange plays and novels for the reading-desk. It is impossible to present the entire work, and hence it is most important that what is given shall truly represent the author.

Let us now proceed to the next step. It must be borne in mind that the law of Unity applies equally to the parts as to the whole. Architecture illustrates this quite tangibly. Suppose the front of a building to consist of three

arches, the largest being in the middle, and those on either side of equal size and shape. The three together form a unit, but yet each of the smaller arches must be a unit in itself. So in literature. The paragraph is a unit, the chapter is a unit, and all the chapters unite to make the whole.

We are now prepared to note the relation between literary art and recitation as far as unity is concerned. Having determined the meaning of our selection, every effort must be concentrated upon bringing out that meaning in its entirety and in true proportion. Here is the most difficult part of our work. The sense of proportion is weak in most of us, and the lack of it betrays us in all directions. Literature itself is full of illustrations of this lack, and the stage and rostrum supply us no small number. Personal bias, hobbies, vainglory, are continually leading us astray. Perhaps some concrete examples will help us.

Example 1. — A reader rendering *King Robert of Sicily*[1] has a concealed mixed choir chant the *Magnificat* on both occasions where reference is made to it in the poem. There are all kinds of inconsistencies in this procedure. Leaving out the fundamental weakness of having it chanted at all, which will be discussed later, it must be remembered that there were no female voices in choirs of those days. The author expressly states, "He heard the monks chant in the chapel near." Again, the second time the chant is introduced, the poet uses the English words. Now, the choir that chanted in Latin could hardly chant now in English, and, further, if it chant in Latin, it is abusing the text.

[1] Analyzed in detail in subsequent pages.

Example 2. — Another reader, reciting from memory the play of *Julius Cæsar*, used to draw a portentous parchment from his pocket, when he as Antony came to the will incident in the Forum scene. The inconsistency is apparent at once. He did not wear a sword, or toga, or a dress when he read Portia's lines. He did not hold up a mantle to the mob when he said, "Look, in this place ran Cassius' dagger through." He resorted, consciously or unconsciously, to a petty trick.

Example 3. — A well-known actor representing Shylock (Act III., Scene i.) learning from Tubal that Antonio "hath an argosy cast away, coming from Tripolis," falls upon his knees crying, "I thank God! I thank God!" Impossible! The Jew never, under any circumstances, kneels except upon the day of atonement; and Shylock was a Jew of Jews.

Example 4. — In the Trial scene of the same play an inspired disciple of the muse, portraying Gratiano, gets a hearty laugh from the unthinking and grieves the judicious by reading the following speech as if it were intended to close at "Heaven," and making a suggestive gesture and grimace while uttering that word, such as we should expect in low comedy from one who was tied to a shrew. Then, as if suddenly recollecting himself, he finishes the sentence as if to imply, Oh, I don't mean that literally, oh, no! I just wish she were there so she might curb this Jew. Here is the speech: —

> "I have a wife, whom, I protest, I love:
> I would she were in Heaven, so she could
> Entreat some power to change this currish Jew."

This so-called actor failed entirely to perceive the pur-

pose of this speech and the preceding one of Portia. The play is a comedy, and we are thus most artistically reminded of the fact at a time when the intensity of the Trial scene is becoming almost too great. It is a delicious touch of art; but the humor is not so much in the way the lines are read, but in that we know the supposed counsel and his clerk are really the very wives, whom, beloved as they are by their husbands, the latter would be willing to sacrifice upon the altar of friendship. And furthermore, the replies to the respective speeches of Bassanio and Gratiano give the audience an inkling that Antonio will yet escape; for the women would hardly be likely to joke if they did not know there was yet an escape for the unhappy merchant.

It has been urged in defense of these and similar atrocities committed in the name of art, that they were effective with audiences. To which I reply simply, What kind of audiences? It is further argued that we cannot limit the artist; he must be individual and original. To which the answer is made, Let him be first true, and then original.

Principality. — As was stated above, the law of Principality demands that there be one dominant idea in an art work, to which all else must be subordinated. The law of Unity is a generalization; the law of Principality has to do with one feature of art only. Let us look at this latter law in detail. Why is the play of *The Merchant of Venice* called by that name? Surely Shylock is the central figure. The answer is plain. The plot takes its rise out of the character of Antonio. Any explanation of the play must take every scene into account. Shylock does not appear, nor is his influence felt at all, in the last act. Professor Snider says: —

The general movement of the play lies in the conflict between the Right of Property and the Existence of the Individual, and in the mediation of this conflict through the Family, which owes its origin in the present case to that same individual whom it rescues. That is, the Family, represented by Portia, the wife, returns and saves the man who aided, by his friendship and generosity, to bring it into being. *All the characters of the play, though possessing peculiarities of their own, must be seen in their relation to this fundamental theme of the work.* (The italics are mine.)

Again, the play of *Julius Cæsar* does not present Cæsar as the hero; Brutus is the hero. But Cæsar is the animating cause. After his death his influence is even more potent than at the beginning of the tragedy. Cæsar's spirit ranges for revenge; appears to Brutus in his tent; and is reincarnated in the Triumvirate, and finally in the person of Octavius Cæsar, his nephew. The spirit of Cæsar, then, is the central idea. Interested as one becomes in the story, the plot, the characters, he must always bear in mind that these are but the media through which the author objectifies some great theme. It is because the reader and actor so often lose sight of this fact that their productions are so unsatisfactory to the true critic.

Subordination. — Let us turn to Subordination. How clear is our conception of the character of Banquo in *Macbeth*, or that of Portia in *Julius Cæsar*, or, better still, that of Cordelia in *Lear!* Yet Banquo utters but a hundred lines, Portia fewer still, and Cordelia least of all. Each might have been the central figure of a great tragedy; but since they are not, Shakespeare uses them for this or that purpose in a larger plan, and develops them so far that their office is clear, and no farther.

In *King Robert of Sicily*, the analysis of which we

may for a moment anticipate, we have another illustration of subordination. When the three brothers meet in Rome, what an opportunity for the descriptive artist! Mediæval Rome! Holy Thursday! St. Peter's square! The retinues of Pope, Emperor, King! And yet the poet dismisses them all with these words, —

> "The Pope received them with great pomp and blare
> Of bannered trumpets on St. Peter's square."

And why? To have done otherwise would have been to distract the attention of the reader from the main theme. We are reaching the climax of the story, and are in no mood to brook delay. So the author with a few bold but significant strokes puts all this in his background, and proceeds with his story.

In the following example from Ruskin note the place of the parenthesis. One has to read the sentence many times before it is completely apprehended: —

> But this pleasure is not received from the beauty of the work, for nothing can be perfectly beautiful unless complete, but from its simplicity and sufficiency to its immediate purpose, where the purpose is not of beauty at all, as often in things rough-hewn, preëminently for instance in the stones of the foundations of the Pitti and Strozzi palaces, whose noble rudeness is to be opposed both to the useless polish, and the barbarous rustication of modern times (although this instance is not without exception to be received, for the majesty of these rocky buildings depends also in some measure upon the real beauty and finish of the natural curvilinear fractures, opposed to the coarseness of human chiseling), and again, as it respects works of higher art, the pleasure of their hasty or imperfect execution is not indicative of their beauty, but of their majesty and fullness of thought and vastness of power.

Think of a sentence of forty words, conveying an idea by

no means easy to grasp even when standing alone, thrown in after the mind already has two or three subordinate thoughts to retain! The subordinate either overtops the principal or obscures it altogether.

This leads us to the consideration of Subordination in Recitation. As has been already stated, this is one of the most difficult problems of the reader. A small detail in painting is painted relatively small. In sculpture the hand is smaller than the head. And yet in reading, some people's arms are more prominent than their voices, their attitudinizing more significant than their souls. The reason for this is generally utter ignorance of that feature of art we are now discussing, and a desire to display self. But why does the conscientious student so often fail? The answer is: He forgets that he is working in time. The reader must utter every word of his author, and hence every word is potentially significant or not. Every tone, quality, gesture, and attitude may be made so significant that it will remain permanently in the mind of the audience. Here, then, is the pitfall. Many readers act out every description, on the mistaken principle that every thought is equally important. The consequence is no thought is significant. One cannot see the forest for the trees. It is true we should miss a brick if it were left out of the front of a building, but we do not want every brick stamped "a brick." Many lines in a poem are bricks. They are necessary that the structure may rise from foundation to spire; but having performed their office, they must sink into comparative insignificance. Let us illustrate this, once more from *King Robert.* The king is locked within the church. Some one must open the door. Hence the author says: —

> "At length the sexton, hearing from without
> The tumult of the knocking and the shout,
> And thinking thieves were in the house of prayer,
> Came with his lantern, asking, 'Who is there?'"

Now, there are those who imitate the action of the sexton holding high his lantern, and even present him as speaking in a shrill treble. Comment is useless. Bring in the sexton with as little ostentation as possible, let him open the door, say his say, and then depart. It is claimed that it can do no harm to make this and similar scenes vivid, because while many in the audience may get the idea if it is correctly set forth, many others of less imagination would miss it. If an auditor has no sense of proportion, it is all the more necessary that the important and non-important be carefully discriminated. If one makes significant such points as these, what technique is left to manifest the most important? We must ask ourselves, How much is the episode worth? Why is it inserted? To answer in this case is easy. The king is in the church and the door is locked. Some one must open it, and the sexton is that person. Let him be introduced as simply as possible; let him open the door and be dismissed.

In contrast to this note the following from the same poem: —

> "And, lifting high his forehead, he would fling
> The haughty answer back, 'I am, I am the King!'"

Here is a most significant detail. It is inserted to show the pride, arrogance, and obstinacy of the king, the very motive of the poem. This must be made significant. It is the central idea of the paragraph.

How strange it is that so many actors and readers recite the following lines from *Hamlet*, and yet in practice

appear utterly oblivious of their true meaning. Let the student ponder them well: —

"And let those that play your clowns speak no more than is set down for them: for there be of them, that will themselves laugh, to set on some quantity of barren spectators to laugh too; though in the meantime, some necessary question of the play is then to be considered: that's villainous, and shows a pitiful ambition in the fool that uses it."

Movement will not require much elaboration. It must be clear that where the story is not progressive, the mind of the reader is distracted, and his interest dissipated. Note how easily the mind follows the story in *King Robert*. On the contrary, observe the lack of continuous thinking along any line in the following extract from Tennyson's *Brook*. The speaker mentioned is a garrulous old man, who is by every stray thought led away from his topic: —

O Katie, what I suffer'd for your sake!
For in I went, and call'd old Philip out
To show the farm: full willingly he rose:
He led me thro' the short sweet-smelling lanes
Of his wheat-suburb, babbling as he went.
He praised his land, his horses, his machines;
He praised his plows, his cows, his hogs, his dogs;
He praised his hens, his geese, his guinea-hens;
His pigeons, who in session on their roofs
Approved him, bowing at their own deserts:
Then from the plaintive mother's teat he took
Her blind and shuddering puppies, naming each,
And naming those, his friends, for whom they were:
Then crost the common into Darnley chase
To show Sir Arthur's deer. In copse and fern
Twinkled the innumerable ear and tail.
Then, seated on a serpent-rooted beech,
He pointed out a pasturing colt, and said:
"That was the four-year-old I sold the Squire."

And there he told a long long-winded tale
Of how the Squire had seen the colt at grass,
And how it was the thing his daughter wish'd,
And how he sent the bailiff to the farm
To learn the price, and what the price he ask'd,
And how the bailiff swore that he was mad,
But he stood firm; and so the matter hung;
He gave them line: and five days after that
He met the bailiff at the Golden Fleece,
Who then and there had offer'd something more,
But he stood firm; and so the matter hung;
He knew the man; the colt would fetch its price;
He gave them line: and how by chance at last
(It might be May or April, he forgot,
The last of April or the first of May)
He found the bailiff riding by the farm,
And, talking from the point, he drew him in,
And there he mellow'd all his heart with ale,
Until they closed a bargain, hand in hand.

Then, while I breathed in sight of haven, he,
Poor fellow, could he help it? recommenced,
And ran thro' all the coltish chronicle,
Wild Will, Black Bess, Tantivy, Tallyho,
Reform, White Rose, Bellerophon, the Jilt,
Arbaces, and Phenomenon, and the rest,
Till, not to die a listener, I arose,
And with me Philip, talking still; and so
We turn'd our foreheads from the falling sun,
And following our own shadows thrice as long
As when they follow'd us from Philip's door,
Arrived, and found the sun of sweet content
Re-risen in Katie's eyes, and all things well.

How suggestive of the character is the parenthesis concerning "May or April"!

In Recitation the law of Movement is often violated by the reader. By dwelling too long on this word, sentence, or paragraph, he hinders the progress of the story, very often with the result of greatly irritating the audience and destroying the innermost meaning.

CHAPTER VII.

STUDIES IN PRINCIPALITY AND SUBORDINATION.

PRINCIPALITY.

THE student should study with great care the following poems, with the view to discovering the central thought. In the rendition which should follow, let him observe what has been said regarding subordination. When in doubt as to the amount of stress to be laid on any particular phrase, let him ask himself, How much does it contribute to the whole? and the answer will determine the amount of prominence the phrase will receive in recitation.

The decision in most cases is not a question of taste, as so many aver. It is a matter of judgment; and while occasionally particular passages need to be more strongly emphasized for one audience than for another, yet on the whole there is a very definite art principle that cannot be violated. It is not possible to dwell at length on this *most vital* principle, for to do that might easily require a volume. It is possible, however, to give some suggestive examples, which it is hoped will serve as standards for the student. These are given after the studies in Principality.

A child sleeps under a rose-bush fair.
The buds swell out in the soft May air.

Sweetly it rests, and on dream wings flies
To play with the angels in paradise:
And the years glide by.

A maiden stands by the rose-bush fair.
The dewy blossoms perfume the air.
She presses her hand to her throbbing breast,
With love's first wonderful rapture blest:
And the years glide by.

A mother kneels by the rose-bush fair,
Soft sigh the leaves in the evening air.
Sorrowing thoughts of the past arise,
And tears of anguish bedim her eyes:
And the years glide by.

Naked and lone stands the rose-bush fair,
Whirled are the leaves in the autumn air,
Withered and dead they fall to the ground,
And silently cover a new-made mound:
And the years glide by.

The Rose-Bush. Trs. by W. CALDWELL.

"O Mary, go and call the cattle home,
And call the cattle home,
And call the cattle home,
Across the sands o' Dee!"
The western wind was wild and dank wi' foam,
And all alone went she.

The creeping tide came up along the sand,
And o'er and o'er the sand,
And round and round the sand,
As far as the eye could see;
The blinding mist came down and hid the land:
And never home came she.

"O is it weed, or fish, or floating hair —
A tress o' golden hair,
O' drownèd maiden's hair —
Above the nets at sea?
Was never salmon yet that shone so fair,
Among the stakes on Dee."

They rowed her in across the rolling foam —
The cruel, crawling foam,
The cruel, hungry foam —
To her grave beside the sea;
But still the boatmen hear her call the cattle home
Across the sands o' Dee.

KINGSLEY, *The Sands of Dee.*

Three fishers went sailing out into the West, —
Out into the west as the sun went down;
Each thought of the woman who loved him the best,
And the children stood watching them out of the town;
For men must work and women must weep;
And there's little to earn, and many to keep,
Though the harbor bar be moaning.

Three wives sat up in the lighthouse tower,
And trimmed their lamps as the sun went down;
And they looked at the squall and they looked at the shower,
And the night-rack came rolling up, ragged and brown;
But men must work, and women must weep,
Though storms be sudden, and waters deep,
And the harbor bar be moaning.

Three corpses lay out on the shining sands
In the morning gleam as the tide went down,
And the women are weeping and wringing their hands
For those who will never come back to the town;
For men must work and women must weep —
And the sooner it's over the sooner to sleep —
And good-by to the bar and its moaning.

KINGSLEY, *The Three Fishers.*

When I consider how my light is spent
Ere half my days, in this dark world and wide,
And that one talent which is death to hide
Lodged with me useless, though my soul more bent
To serve therewith my Maker, and present
My true account, lest He returning chide, —
Doth God exact day-labor, light denied?
I fondly ask: — But Patience, to prevent
That murmur, soon replies; God doth not need
Either man's work, or His own gifts: who best
Bear His mild yoke, they serve Him best: His state

Is kingly; thousands at His bidding speed,
And post o'er land and ocean without rest: —
They also serve who only stand and wait.

MILTON, *On His Blindness.*

Home they brought her warrior dead:
She nor swoon'd, nor utter'd cry:
All her maidens, watching, said,
"She must weep or she will die."

Then they praised him, soft and low,
Call'd him worthy to be loved,
Truest friend and noblest foe;
Yet she neither spoke nor moved.

Stole a maiden from her place,
Lightly to the warrior stept,
Took the face-cloth from the face;
Yet she neither moved nor wept.

Rose a nurse of ninety years,
Set his child upon her knee —
Like summer tempest came her tears —
"Sweet my child, I live for thee."

TENNYSON.

SUBORDINATION.

EXAMPLE 1.

Should one sing the *Magnificat* in *King Robert of Sicily?* Decidedly not; to do so is only to call attention to the singer, and to distract the audience from the *theme* of the chant. What is the purpose the author has in introducing it? This is discussed in the analysis made elsewhere. Let the reader simply suggest the solemnity of the words, and that will suffice. If more be done, the audience will remember the chant as a chant, and that is just what will mar the interpretation.

EXAMPLE 2.

Should one sing *Non ti scordar di me* in *Aux Italiens?* This question is answered in the study of "Atmosphere."

EXAMPLE 3.

Several readers who recite *The Bugle Song* of Tennyson show an entire misconception of the poet's meaning by imitating the bugle tones

on "Blow, bugle, blow." Is it any wonder that culture turns aside from "elocutionists"?

EXAMPLE 4.

Eugene Field's *Little Boy Blue* presents a father standing before the dust-covered toys of his dead child. The father speaks throughout, and yet there are those who actually imitate the voice and manner of the child in the opening lines of the second stanza: —

"'Now don't you go till I come,' he said,
'And don't you make any noise;'
So toddling off to his trundle-bed
He dreamt of the pretty toys."

It is the father we want, not the child.

EXAMPLE 5.

A pupil once read a selection in which an old man was supposed to be sitting in an armchair, while an aged negro was combing his hair. The pupil had a chair on the platform, and kept combing the air as if to suggest the action of the servant. Is this not "impossible" art? If one takes the chair, why not the comb? The poem was not a study in "chair" or in "combing," and the enlargement of an insignificant detail was ridiculous.

EXAMPLE 6.

We all remember the gestures of that well-known reader, who, in reading *The Curfew*, used to clutch the air, hand over hand, as if to suggest one climbing a ladder. All we saw was, at the best, a person climbing. But was that the idea? It was the courage of the daring girl that should have been impressed upon us instead of the mere act of climbing. One or two barely suggestive movements of the arms and hands might be appropriate and justifiable; but that phase will be discussed under descriptive gesture.

NOTE TO CHAPTER VII.

The doctrine that correlatives imply one another — that a father cannot be thought of without thinking of a child, and that there can be no consciousness of superior without a consciousness of inferior — has for one of its common examples the necessary connection between the conceptions of whole and part. Beyond the primary truth that no idea of a whole can be framed without a nascent idea of parts constituting it, and that no idea of a part can be framed without a nascent idea of some whole to which it belongs,

there is the secondary truth that there can be no correct idea of a part without a correct idea of the correlative whole. There are several ways in which inadequate knowledge of the one involves inadequate knowledge of the other.

If the part is conceived without any reference to the whole, it becomes itself a whole — an independent entity; and its relations to existence in general are misapprehended. Further, the size of the part as compared with the size of the whole must be misapprehended unless the whole is not only recognized as including it, but is figured in its total extent. And again, the position which the part occupies in relation to other parts cannot be rightly conceived unless there is some conception of the whole in its distribution as well as in its amount.

Still more when part and whole, instead of being statically related only, are dynamically related, must there be a general understanding of the whole before the part can be understood. By a savage who has never seen a vehicle, no idea can be formed of the use and action of a wheel. To the unsymmetrically pierced disk of an eccentric, no place or purpose can be ascribed by a rustic unacquainted with machinery. Even a mechanician, if he has never looked into a piano, will, if shown a damper, be unable to conceive its function or relative value.

Most of all, however, where the whole is organic, does complete comprehension of a part imply extensive comprehension of the whole. Suppose a being ignorant of the human body to find a detached arm. If not misconceived by him as a supposed whole, instead of being conceived as a part, still its relations to other parts, and its structure, would be wholly inexplicable. Admitting that the coöperation of its bones and muscles might be divined, yet no thought could be framed of the share taken by the arm in the actions of the unknown whole it belonged to; nor could any interpretation be put upon the nerves and vessels ramifying through it, which severally refer to certain central organs. A theory of the structure of the arm implies a theory of the structure of the body at large.

And this truth holds not of material aggregates only, but of immaterial aggregates — aggregated motions, deeds, thoughts, words. The moon's movements cannot be fully interpreted without taking into account the movements of the Solar System at large. The process of loading a gun is meaningless until the subsequent actions performed with the gun are known. A fragment of a sentence, if not unintelligible, is wrongly interpreted in the absence of the remainder. Cut off its beginning and end, and the rest of a demonstration proves nothing. Evidence given by a plaintiff often misleads until the evidence which the defendant produces is joined with it. — SPENCER, *Data of Ethics.*

CHAPTER VIII.

ATMOSPHERE.

THERE is one more element to be discussed under the heads of Principality and Subordination that, perhaps more than any other, manifests the artistic nature of the reader. This element is called by different names, but perhaps none is more significant than Atmosphere. This effect is not easy to describe, and yet it is as real as rhythm or inflection or any other of the elements discussed in this book. Atmosphere is that sympathetic quality of personality that manifests the spirit of literature. Who can fail to notice the tender motherly sympathy that pervades every word of the lyric *Sweet and Low*. Now compare this with the knights' chorus from *The Coming of Arthur*. It is permeated throughout with the spirit of the Round Table. The spirit of motherly love in the former, and of knightly courage and the clang of arms in the latter, completely envelop these poems, and permeate every letter. Therefore, in the rendition the reader must exercise the greatest care not to dissipate this atmosphere. The least misstep, one false note, and the atmosphere is disturbed.

In longer selections there may be variety of atmosphere in the different stanzas or paragraphs, provided always that the variety enhances the poem as a whole. Mere variety is not art, but chaos, says Professor Corson.

The following lines from Matthew Arnold's *Sohrab*

and Rustum illustrate the principle of variety in unity. The poem purports to be an extract from the epic of Rustum, the Persian Achilles, and is especially marked by a dignity truly Homeric. This atmosphere of dignity envelops every line. Hence pathos and joy, patriotism and defiance, scorn and contempt, and all the other emotions, are always dignified. The Tartars' champion, Sohrab, challenges the bravest Persian champion to meet in single combat; and the Tartar leader, "Peran-Wisa," announces the challenge. The Tartars love their hero, and the thrill that pervades their army is significant of that love. But the Persian champion, Achilles-like, sulks in his tent; and this knowledge, when the announcement of the challenge is heard by the Persians, fills them with awe and dismay. Let the student read the following lines, bringing out the significant atmosphere of the two parts of the contrast, but being careful not to lose sight of the general atmosphere of dignity: —

> And the old Tartar came upon the sand
> Betwixt the silent hosts, and spake, and said: —
> "Ferood, and ye, Persians and Tartars hear!
> Let there be truce between the hosts to-day.
> But choose a champion from the Persian lords
> To fight our champion Sohrab, man to man."
> As, in the country, on a morn in June,
> When the dew glistens on the pearled ears,
> A shiver runs through the deep corn for joy —
> So, when they heard what Peran-Wisa said,
> A thrill through all the Tartar squadrons ran
> Of pride and hope for Sohrab, whom they loved.
> But as a troop of peddlers from Cabool,
> Cross underneath the Indian Caucasus,
> The vast sky-neighboring mountain of milk snow;
> Crossing so high, that, as they mount, they pass
> Long flocks of traveling birds dead on the snow,

> Choked by the air, and scarce can they themselves
> Slake their parch'd throats with sugar'd mulberries —
> In single file they move and stop their breath,
> For fear they should dislodge the o'erhanging snows —
> So the pale Persians held their breath with fear.

The reader must also bear in mind that from the very beginning of each picture the atmosphere of joy and fear respectively must be in the mind, and must never be lost sight of under any circumstances.

Sometimes the atmosphere is modified by the fact that the speaker is quoting the words of another person, and then it is often a matter of the most subtle analysis to determine the extent to which the quoted words will modify the atmosphere of the reader, whether speaking in his own person or in the person of another.

There are two kinds of literature that must be considered in this connection. First: That class in which the reader tells the story in his own person. Second: When the reading is a personation throughout. An example of the first class is *The Idylls of the King;* and of the second, the "Instigation" speech of Cassius, in *Julius Cæsar.* The principle governing atmosphere applies equally and in the same way to both kinds of selections. The knowledge of this fact will often be valuable to the reader.

In the "Instigation" speech we get a good example, where Cassius tells Brutus that Cæsar, when he had a fever, cried, "'Give me some drink, Titinius,' like a sick girl." It seems to me that the whole matter of atmosphere, as far as quoted words are concerned, will be made clear to the student by a study of this simple passage. Cassius is so exercised over the success of Cæsar, and his

own consequent humiliation, that his scorn and rage are well-nigh boundless. As the torrent of his emotion rushes forth, is it not entirely inconsistent with our knowledge of human nature to suppose that that torrent would be so impeded or arrested when Cassius came to the above words, that he would stop to reproduce the actual manner and tones of Cæsar? What Cassius probably does is to suggest something of the effeminate manner of Cæsar enveloped in Cassius' own atmosphere of bitterest loathing and contempt. The student will be helped in work of this kind by asking himself the question, What is the atmosphere of the speaker? And this applies to all forms of literature, — dramatic, epic, and so forth. Then having determined this, he must next make up his mind, through his knowledge of human nature, to what extent this atmosphere is modified by the quoted words that are introduced into the body of the story. He may be assisted in determining this by putting the question to himself, Is what the quoted words convey, or the manner in which they are conveyed, of the greater importance? This is well illustrated in *King Robert of Sicily*. It makes no difference in this particular poem how the sexton uttered the words, "Who is there?" and, consequently, it would be a mistake to give them any very significant atmosphere. As a matter of fact, the words are really equivalent to indirect discourse; the expression would convey exactly the same meaning to the listener if read, Asking who was within. The following from *King Lear* is full of suggestiveness in this connection. The student will remember that Kent has sent a gentleman to Cordelia to tell her of the condition of her father. Later in the drama, Kent meets the gentleman, and from him gets the story of

the manner in which Cordelia received the sad news of her father's suffering. How truly ridiculous it would be for the gentleman to imitate the manner of Cordelia. The psychological explanation of what happens is probably this: As he relates the story to Kent, the tearful face and voice of Cordelia come into his mind, and, since there is always in human nature a tendency to become that which one describes, something of the manner of Cordelia will be suggested in the voice of the speaker; but let us bear in mind that the imitation is not conscious, but sympathetic. I do not mean that the reader is not conscious of what he is doing, but that the gentleman (to use a concrete illustration) was not consciously imitating Cordelia. The artistic reader in reproducing this scene is conscious of what he is doing, but consciously sympathetic, not imitative. —

KENT. Did your letters pierce the queen to any demonstration of grief?

GENTLEMAN. Ay, sir; she took them, read them in my presence;
And now and then an ample tear trilled down
Her delicate cheek: it seemed, she was a queen
Over her passion, who, most rebel-like,
Sought to be king o'er her.

KENT. O, then it moved her.

GENTLEMAN. Not to a rage: patience and sorrow strove
Who should express her goodliest. You have seen
Sunshine and rain at once; her smiles and tears
Were like a better May: those happy smilets
That played on her ripe lip, seemed not to know
What guests were in her eyes, which parted thence
As pearls from diamonds dropped. — In brief,
Sorrow would be a rarity most beloved,
If all could so become it.

KENT. Made she no verbal question?

GENTLEMAN. 'Faith, once, or twice, she heav'd the name of "father"

Pantingly forth, as if it pressed her heart;
Cried, "Sisters! sisters! Shame of ladies! sisters!
Kent! father! sisters! What? i' the storm? i' the night?
Let pity not be believèd!" — There she shook
The holy water from her heavenly eyes,
And clamor moistened: then away she started
To deal with grief alone.

King Lear, Act IV., Sc. iii.

This leads to another feature of the study of atmosphere. In the following lines in the *Ode on the Death of the Duke of Wellington*, we certainly speak slowly; but let it be remembered that this is done, not in imitation of the slowness of the funeral procession, but in sympathy with it. The solemnity and dignity of the occasion so affect us that our movement becomes slow, and this movement, combined with the right vocal quality, gives us the proper atmosphere.

Where shall we lay the man whom we deplore?
Here, in streaming London's central roar.
Let the sound of those he wrought for,
And the feet of those he fought for,
Echo round his bones for evermore.

Lead out the pageant: sad and slow,
As fits an universal woe,
Let the long, long procession go,
And let the sorrowing crowd about it grow,
And let the mournful martial music blow;
The last great Englishman is low.

Let the bell be toll'd:
And a deeper knell in the heart be knolled;
And the sound of the sorrowing anthem roll'd
Thro' the dome of the golden cross;
And the volleying cannon thunder his loss.

Let us remember, too, that an event which once filled us with joy may be recalled with pain and sorrow, and

that it is our present condition that determines the atmosphere.

The untrained reader is altogether too prone to imitation; but let him bear in mind that imitation, if ever art, is its lowest form. The province of the reader is to manifest, through his rendition, the innermost spirit of the poem. Very often by imitating, by literally reproducing, the voice, manner, and movements, we obscure the underlying spirit of the line, paragraph, or poem. There are certain readers, for instance, who sing, "*Non ti scordar di me*," in *Aux Italiens*. For the sake of argument, I am willing to confess that at the end of the poem there might be some slightest justification for this procedure; but in the beginning, it is absolutely indefensible. The speaker is in a deep reverie; he dwells in the past. His mind goes back to a visit to the opera-house in Paris, years ago. The opera is *Il Trovatore;* and the heroine comes before us seeking her lover, who has been snatched from her arms through the jealousy of another. She arrives before the monastery as the monks chant the *Miserere*. Her prayer ascends heavenward; and when she ceases, there rises clear and passionately the voice of her lover from within his cell, singing, "*Non ti scordar di me*" (Forget me not). As the audience in the opera-house hear these words, their minds go back to the past. The king goes back to his early triumphs; the queen's mind reverts to her life in Spain; the wife of the Marquis of Carabas lets her thoughts glide back to her first husband; and to the speaker's mind there comes the vision of his early love. "*Non ti scordar di me*," then, is the source of the poem. The tie that binds us to the past is the poet's theme: "Old things are best." Now let us look at the stanza at the end of which occurs the line we are discussing:—

> "The moon on the tower slept soft as snow;
> And who was not thrilled in the strangest way,
> As we heard him sing while the gas burned low,
> '*Non ti scordar di me.*'"

In the first place, when one sings these lines, he is just a little likely to be deemed presumptuous when we bear in mind that the previous stanza has said:—

> "And Mario can soothe with a tenor note,
> The souls in purgatory."

It is hardly likely that the reader is a Mario; but this is a small criticism, comparatively speaking. The atmosphere of the poem is one of reverie; and what possesses the speaker is not the literal way the words were sung, but the memory of the thrill that passed through him and through the audience as these words rang out in a pause of the solemn *Miserere* of the monks. Let it be borne in mind that the argument is not against the singing as singing, but against the method that would completely destroy the atmosphere of the poem for the sake of a vocal affectation. What should be expressed is the rapture of the speaker as he recalls those passionate words and tones, in his present moment of contemplation. There are certain reprints of this poem that leave out the stanzas describing the effect of the song on the King, Queen, and the Marchioness. Does this not prove that those who print such versions have missed the very essence of the story?

There is one more element that we are to discuss in this connection, and that is the atmosphere of sympathy that envelops the reading of description. This atmosphere is the result of the effect upon us of that which the author describes.

The tendency of most readers is towards imitation, — to groan and moan, and laugh and cry, whenever those words appear in the recitation. In such passages as the following from Aldrich's *Face Against the Pane*, I have heard more than one reader imitate the screeching and the moaning, and the groaning and the breaking.

She hears the sea bird screech,
And the breakers on the beach
Making moan, making moan.

And again, in the same poem, I have heard imitations of the tolling bells in —

How it tolls for the souls
Of the sailors on the sea!

In these passages and all similar ones, as, for instance, those already quoted from *The Ode on the Death of Wellington*, our aim should be to manifest through the atmosphere the effect of the description upon ourselves.

Occasionally there is partial imitation, but its occurrence is rare. Our movement is rapid, in sympathy with the movement of the selection; but it must be remembered that even here the voice quality still manifests rather than imitates. Act III., scene iii., of *King Robert of Sicily* is a case in point. The question of imitation and manifestation as applied to gesture will be discussed in a separate chapter.

STUDIES IN ATMOSPHERE.

Half a league, half a league,
Half a league onward,
All in the valley of Death
Rode the six hundred.

"Forward, the Light Brigade!
Charge for the guns!" he said:
Into the valley of Death
Rode the six hundred.

"Forward, the Light Brigade!"
Was there a man dismayed?
Not tho' the soldiers knew
Some one had blunder'd:
Theirs not to make reply,
Theirs not to reason why,
Theirs but to do and die:
Into the valley of Death
Rode the six hundred.

Cannon to right of them,
Cannon to left of them,
Cannon in front of them
Volley'd and thunder'd;
Storm'd at with shot and shell,
Boldly they rode and well,
Into the jaws of Death,
Into the mouth of Hell
Rode the six hundred.

Flash'd all their sabers bare,
Flash'd as they turn'd in air
Sabring the gunners there,
Charging an army, while
All the world wonder'd:
Plunged in the battery smoke
Right thro' the line they broke;
Cossack and Russian
Reel'd from the saber-stroke
Shatter'd and sunder'd.
Then they rode back, but no
Not the six hundred.

Cannon to right of them,
Cannon to left of them,
Cannon behind them
Volley'd and thunder'd;
Storm'd at with shot and shell,
While horse and hero fell,

They that had fought so well
Came thro' the jaws of Death,
Back from the mouth of Hell,
All that was left of them,
Left of six hundred.

When can their glory fade?
O the wild charge they made!
All the world wonder'd.
Honor the charge they made
Honor the Light Brigade,
Noble six hundred!

TENNYSON, *The Charge of the Light Brigade.*

The atmosphere of the *Charge* is that of a dirge. This does not mean that we snivel and whine while rendering it, but that the whole poem is enveloped in the atmosphere of dignified solemnity. I am aware that this is not the popular view, which seems to be that Tennyson wrote the poem to afford the reader an opportunity of making descriptive gestures. Tennyson's heart ached for those brave fellows in their useless sacrifice; and he wrote the poem, not to show how they fought, but that they fought in vain. True, there is a vein of stirring patriotism in the lines, but all that is inferior in importance to the dignified solemnity and controlled pathos of the speaker. The same principle obtains here as is explained in the chapter on descriptive gesture.

As thro' the land at eve we went,
And pluck'd the ripen'd ears,
We fell out, my wife and I,
O we fell out I know not why,
And kiss'd again with tears.
And blessings on the falling out
That all the more endears,
When we fall out with those we love
And kiss again with tears!

For when we came where lies the child
We lost in other years,
There above the little grave,
O there above the little grave,
We kiss'd again with tears.

TENNYSON.

The essence of these exquisite lines is in their tender simplicity.

Sweet and low, sweet and low,
Wind of the western sea,
Low, low, breathe and blow,
Wind of the western sea!
Over the rolling waters go,
Come from the dying moon, and blow,
Blow him again to me;
While my little one, while my pretty one, sleeps.

Sleep and rest, sleep and rest,
Father will come to thee soon;
Rest, rest, on mother's breast,
Father will come to thee soon;
Father will come to his babe in the nest,
Silver sails all out of the west
Under the silver moon:
Sleep, my little one, sleep, my pretty one, sleep.

TENNYSON.

Blow trumpet, for the world is white with May;
Blow trumpet, the long night hath roll'd away!
Blow thro' the living world — "Let the King reign."

Shall Rome or Heathen rule in Arthur's realm?
Flash brand and lance, fall battleaxe upon helm,
Fall battleaxe, and flash brand! Let the King reign.

Strike for the King, and live! his knights have heard
That God hath told the King a secret word.
Fall battleaxe, and flash brand! Let the King reign.

Blow trumpet! he will lift us from the dust.
Blow trumpet! live the strength and die the lust!
Clang battleaxe, and clash brand! Let the King reign.

Strike for the King and die ! and if thou diest,
The King is King, and ever wills the highest.
Clang battleaxe, and clash brand ! Let the King reign.

Blow, for our Sun is mighty in his May !
Blow, for our Sun is mightier day by day !
Clang battleaxe, and clash brand ! Let the King reign.

The King will follow Christ, and we the King
In whom high God hath breathed a secret thing.
Fall battleaxe, and flash brand ! Let the King reign.

TENNYSON, "Knights' Chorus" from *The Coming of Arthur.*

It would hardly be appropriate to imitate the blow of the trumpet; and, striking as the effect would be, it would not be highest art to have an accompaniment of clanging arms.

But Rustum eyed askance the kneeling youth,
And turn'd away, and spake to his own soul : —
"Ah me, I muse what this young fox may mean !
False, wily, boastful, are these Tartar boys.
For if I now confess this thing he asks,
And hide it not, but say : 'Rustum is here !'
He will not yield indeed, nor quit our foes,
But he will find some pretext not to fight,
And praise my fame, and proffer courteous gifts,
A belt or sword perhaps, and go his way.
And on a feast tide, in Afrasiab's hall,
In Samarcand, he will arise and cry :
'I challenged once, when the two armies camp'd
Beside the Oxus, all the Persian lords
To cope with me in single fight ; but they
Shrank, only Rustum dared ; then he and I
Changed gifts, and went on equal terms away.'
So will he speak, perhaps, while men applaud ;
Then were the chiefs of Iran shamed through me."

M. ARNOLD, *Sohrab and Rustum.*

Note that when Rustum utters the supposititious words of Sohrab he would still speak in the musing mood. It is

still the voice and manner of Rustum with the faint suggestion of the other's supposed boastfulness.

He spoke, and Sohrab kindled at his taunts,
And he too drew his sword ; at once they rush'd
Together, as two eagles on one prey
Come rushing down together from the clouds,
One from the east, one from the west ; their shields
Dash'd with a clang together, and a din
Rose, such as that the sinewy woodcutters
Make often in the forest's heart at morn,
Of hewing axes, crashing trees — such blows
Rustum and Sohrab on each other hail'd.
And you would say that sun and stars took part
In that unnatural conflict ; for a cloud
Grew suddenly in heaven, and dark'd the sun
Over the fighters' heads ; and a wind rose
Under their feet, and moaning swept the plain,
And in a sandy whirlwind wrapp'd the pair.
In gloom they twain were wrapp'd, and they alone ;
For both the on-looking hosts on either hand
Stood in broad daylight, and the sky was pure,
And the sun sparkled on the Oxus stream.
But in the gloom they fought, with bloodshot eyes
And laboring breath : first Rustum struck the shield
Which Sohrab held stiff out ; the steel-spiked spear
Rent the tough plates, but fail'd to reach the skin,
And Rustum pluck'd it back with angry groan.
Then Sohrab with his sword smote Rustum's helm,
Nor clove its steel quite through ; but all the crest
He shore away, and that proud horsehair plume,
Never till now defiled, sank to the dust;
And Rustum bow'd his head ; but then the gloom
Grew blacker, thunder rumbled in the air,
And lightnings rent the cloud ; and Ruksh, the horse,
Who stood at hand, utter'd a dreadful cry ; —
No horse's cry was that, most like the roar
Of some pain'd desert lion, who all day
Hath trail'd the hunter's javelin in his side,
And comes at night to die upon the sand.
The two hosts heard that cry, and quaked for fear,
And Oxus curdled as it cross'd his stream.

M. ARNOLD, *Sohrab and Rustum.*

The above is a good illustration of sympathy. We are not to be eagles and the wind and the sand, but to manifest the awe which overwhelms us as we describe the terrible struggle of this father and son, each ignorant of the identity of the other.

As when some hunter in the spring hath found
A breeding eagle sitting on her nest,
Upon the craggy isle of a hill lake,
And pierced her with an arrow as she rose,
And follow'd her to find her where she fell
Far off; — anon her mate comes winging back
From hunting, and a great way off descries
His huddling young left sole; at that, he checks
His pinion, and with short uneasy sweeps
Circles above his eyry, with loud screams
Chiding his mate back to her nest; but she
Lies dying, with the arrow in her side,
In some far stony gorge out of his ken,
A heap of fluttering feathers — never more
Shall the lake glass her, flying over it;
Never the black and dripping precipices
Echo her stormy scream as she sails by —
As that poor bird flies home, nor knows his loss,
So Rustum knew not his own loss, but stood
Over his dying son, and knew him not.

M. ARNOLD, *Sohrab and Rustum.*

Rustum has mortally wounded his son in the combat, and now the poet introduces the above exquisite simile. It is a fine study in the reading of description.

CHAPTER IX.

CONTRAST.

THE definition of contrast has already been given. In literature there are found illustrations upon every page. There are contrasts of words, contrasts of emotions, contrasts of scenes, contrasts of characters, and many others. Under the head of "Complex Relations" will be found numerous examples of the first class. We shall here consider a few illustrations of the other classes, while later on the student will find illustrations for more extended study.

Contrast of emotion is admirably illustrated in the following scene from *The Merchant of Venice*, Act III., Sc. i.

Enter TUBAL.

SHYLOCK. How now, Tubal! what news from Genoa? hast thou found my daughter?

TUBAL. I often came where I did hear of her, but cannot find her.

SHYLOCK. Why there, there, there, there! a diamond gone, cost me two thousand ducats in Frankfort! The curse never fell upon our nation till now; I never felt it till now: — two thousand ducats in that; and other precious, precious jewels. I would my daughter were dead at my foot, and the jewels in her ear! would she were hearsed at my foot, and the ducats in her coffin! No news of them? Why, so; — and I know not what's spent in the search: why, thou loss upon loss! the thief gone with so much, and so much to find the thief; and no satisfaction, no revenge: nor no ill luck stirring but what lights on my shoulders; no sighs but of my breathing; no tears but of my shedding.

TUBAL. Yes, other men have ill luck too. Antonio, as I heard in Genoa, —

SHYLOCK. What, what, what? ill luck, ill luck?

TUBAL. Hath an argosy cast away, coming from Tripolis.

SHYLOCK. I thank God, I thank God! Is it true, is it true?

TUBAL. I spoke with some of the sailors that escaped the wreck.

SHYLOCK. I thank thee, good Tubal. Good news, good news! ha, ha! — Where? in Genoa?

TUBAL. Your daughter spent in Genoa, as I heard, one night fourscore ducats.

SHYLOCK. Thou stick'st a dagger in me; I shall never see my gold again. Fourscore ducats at a sitting! fourscore ducats!

TUBAL. There came divers of Antonio's creditors in my company to Venice, that swear he cannot choose but break.

SHYLOCK. I am very glad of it: I'll plague him; I'll torture him: I am glad of it.

TUBAL. One of them showed me a ring that he had of your daughter for a monkey.

SHYLOCK. Out upon her! Thou torturest me, Tubal: it was my turquoise; I had it of Leah when I was a bachelor. I would not have given it for a wilderness of monkeys.

TUBAL. But Antonio is certainly undone.

SHYLOCK. Nay, that's true, that's very true. Go, Tubal, fee me an officer; bespeak him a fortnight before. I will have the heart of him, if he forfeit; for, were he out of Venice, I can make what merchandise I will. Go, go, Tubal, and meet me at our synagogue; go good Tubal; at our synagogue, Tubal.

Contrasted scenes are hardly to be considered apart from the effect the contrasts may have upon the emotions. Once more we select a paragraph from *Robert of Sicily*, wherein the degraded king is set in the midst of the gorgeous pageant. The emotion engendered by the first scene is pleasing and joyful, while by the second we are moved to pity and disdain.

> Almost three years were ended; when there came
> Ambassadors of great repute and name
> From Valmond, Emperor of Allemaine,
> Unto King Robert, saying that Pope Urbane
> By letter summoned them forthwith to come
> On Holy Thursday to his city of Rome.

The Angel with great joy received his guests,
And gave them presents of embroidered vests,
And velvet mantles with rich ermine lined,
And rings and jewels of the rarest kind.
Then he departed with them o'er the sea
Into the lovely land of Italy,
Whose loveliness was more resplendent made
By the mere passing of that cavalcade,
With plumes, and cloaks, and housings, and the stir
Of jeweled bridle and of golden spur.
And lo! among the menials, in mock state,
Upon a piebald steed, with shambling gait,
His cloak of foxtails flapping in the wind,
The solemn ape demurely perched behind,
King Robert rode, making huge merriment
In all the country towns through which they went.

Contrast of character is brought out in every great play. Horatio and Hamlet, Cordelia and her sisters, Macbeth and his wife, suggest themselves as examples. The third act of *King Lear*, where the jester's jibes are interpolated between the fearful outbursts of the king, is a striking example of character contrast.

Before concluding this discussion it may be well to remark that the two parts of a contrast do not always occur in succession. Do not the last three or four speeches of Shylock depend for their effect upon the audience keeping in mind his emotions and bearing during the former scenes? Let the audience forget these, and they have lost a most significant æsthetic detail. Similarly, when King Robert utters the speech beginning, "Thou knowest best," the whole effect is lost unless we bear in mind that never for three years has his answer to the angel's question been other than, "I am, I am the king."

Sheltered by the verdant shores, an hundred triremes were riding proudly at their anchors, their brazen beaks glittering in the

sun, their streamers dancing in the morning breeze, while many a shattered plank and timber gave evidence of desperate conflicts with the fleets of Rome.

KELLOGG, *Regulus to the Carthaginians.*

The multitude swayed to and fro like a forest beneath a tempest, and the rage and hate of that tumultuous throng, vented itself in groans, and curses, and yells of vengeance. But calm, cold and immovable as the marble walls around him stood the Roman. — *Ibid.*

If there be three in all your company dare face me on the bloody sands, let them come on. And yet I was not always thus, a hired butcher, a savage chief of still more savage men! My ancestors came from old Sparta, and settled among the vine-clad rocks and citron groves of Syrasella. My early life ran quiet as the brooks by which I sported; and when at noon I gathered the sheep beneath the shade, and played upon the shepherd's flute, there was a friend to join me in the pastime. . . . One evening, my grandsire, an old man, was telling of Marathon and Leuctra, and how, in ancient times, a little band of Spartans, in a defile of the mountains, had withstood a whole army. I did not then know what war was; but my cheeks burned, and I clasped the knees of that venerable man, until my mother, parting the hair from off my forehead, kissed my throbbing temples and bade me go to rest, and think no more of those old tales and savage wars. That very night the Romans landed on our coast. I saw the breast that had nourished me trampled by the hoof of the war-horse, and the bleeding body of my father flung amidst the blazing rafters of our dwelling!

KELLOGG, *Spartacus.*

O Rome, Rome, thou hast been a tender nurse to me! Ay, thou hast given to that poor, gentle, timid shepherd lad, who never knew a harsher tone than a flute-note, muscles of iron and a heart of flint; taught him to gaze into the glaring eyeballs of the fierce Numidian lion, even as a boy upon a laughing girl.

Ibid.

The shouts of revelry had died away. — *Ibid.*

The roar of the lion had ceased. — *Ibid.*

You all do know this mantle: I remember
The first time ever Cæsar put it on;
'Twas on a summer's evening in his tent,
That day he overcame the Nervii.
Look! in this place ran Cassius' dagger through.

Julius Cæsar, Act III., Sc. ii.

My good blade carves the casques of men,
  My tough lance thrusteth sure,
My strength is as the strength of ten,
  Because my heart is pure.
The shattering trumpet shrilleth high,
  The hard brands shiver on the steel,
The splinter'd spear shafts crack and fly,
  The horse and rider reel:
They reel, they roll, in clanging lists,
  And when the tide of combat stands,
Perfume and flowers fall in showers,
  That lightly rain from ladies' hands.

TENNYSON, *Sir Galahad.*

The armaments which thunderstrike the walls of rock-built cities,
Bidding nations quake, and monarchs tremble in their capitals;
The oak leviathans, whose huge ribs make their clay creator
The vain title take of lord of thee, and arbiter of war,—
These are thy toys; and as the snowy flake they melt into thy
  yeast of waves,
Which mar alike the Armada's pride, or spoils of Trafalgar.

Byron.

The selection entitled the "Choric Song," a part of *The Lotos Eaters*, is a fine study in contrast. The speakers are the followers of Ulysses, who are debating whether they shall remain in this new found land of the Lotos or return to their homes. The first, third, fifth, and seventh stanzas are in striking contrast to the others. The feelings of the sailors as they alternately contemplate their life as it is and has been, in contrast with what it might be should they remain here, are strikingly depicted.

I.

There is sweet music here that softer falls
Than petals from blown roses on the grass,
Or night-dews on still waters between walls
Of shadowy granite, in a gleaming pass ;
Music that gentlier on the spirit lies
Than tir'd eyelids upon tir'd eyes;
Music that brings sweet sleep down from the blissful skies.
Here are cool mosses deep,
And thro' the moss the ivies creep,
And in the stream the long-leaved flowers weep,
And from the craggy ledge the poppy hangs in sleep.

II.

Why are we weigh'd upon with heaviness,
And utterly consumed with sharp distress,
While all things else have rest from weariness ?
All things have rest: why should we toil alone,
We only toil, who are the first of things,
And make perpetual moan,
Still from one sorrow to another thrown:
Nor ever fold our wings,
And cease from wanderings,
Nor steep our brows in slumber's holy balm;
Nor hearken what the inner spirit sings,
"There is no joy but calm!"
Why should we only toil, the roof and crown of things ?

III.

Lo ! in the middle of the wood
The folded leaf is woo'd from out the bud
With winds upon the branch, and there
Grows green and broad, and takes no care,
Sun-steep'd at noon, and in the moon
Nightly dew-fed; and turning yellow
Falls, and floats adown the air.
Lo! sweeten'd with the summer light,
The full-juic'd apple, waxing over-mellow,
Drops in a silent autumn night.
All its allotted length of days
The flower ripens in its place,

Ripens, and fades, and falls, and hath no toil,
Fast-rooted in the fruitful soil.

IV.

Hateful is the dark-blue sky,
Vaulted o'er the dark-blue sea.
Death is the end of life; ah, why
Should life all labor be?
Let us alone. Time driveth onward fast,
And in a little while our lips are dumb.
Let us alone. What is it that will last?
All things are taken from us, and become
Portions and parcels of the dreadful Past.
Let us alone. What pleasure can we have
To war with evil? Is there any peace
In ever climbing up the climbing wave?
All things have rest, and ripen toward the grave
In silence; ripen, fall, and cease:
Give us long rest or death, dark death, or dreamful ease.

V.

How sweet it were, hearing the downward stream,
With half-shut eyes ever to seem
Falling asleep in a half dream!
To dream and dream, like yonder amber light,
Which will not leave the myrrh-bush on the height;
To hear each other's whisper'd speech;
Eating the Lotos day by day,
To watch the crisping ripples on the beach,
And tender curving lines of creamy spray;
To lend our hearts and spirits wholly
To the influence of mild-minded melancholy;
To muse and brood and live again in memory,
With those old faces of our infancy
Heap'd over with a mound of grass,
Two handfuls of white dust, shut in an urn of brass!

VI.

Dear is the memory of our wedded lives,
And dear the last embraces of our wives
And their warm tears: but all hath suffer'd change;

For surely now our household hearths are cold :
Our sons inherit us : our looks are strange ;
And we should come like ghosts to trouble joy.
Or else the island princes over-bold
Have eat our substance, and the minstrel sings
Before them of the ten years' war in Troy,
And our great deeds, as half-forgotten things.
Is there confusion in the little isle ?
Let what is broken so remain.
The Gods are hard to reconcile :
'Tis hard to settle order once again.
There *is* confusion worse than death,
Trouble on trouble, pain on pain,
Long labor unto aged breath,
Sore task to hearts worn out by many wars
And eyes grown dim with gazing on the pilot-stars.

VII.

But, propt on beds of amaranth and moly,
How sweet (while warm airs lull us, blowing lowly)
With half-dropt eyelid still,
Beneath a heaven dark and holy,
To watch the long bright river drawing slowly
His waters from the purple hill —
To hear the dewy echoes calling
From cave to cave thro' the thick-twined vine —
To watch the emerald-color'd water falling
Thro' many a wov'n acanthus-wreath divine!
Only to see and hear the far-off sparkling brine,
Only to hear were sweet, stretch'd out beneath the pine.

VIII.

The Lotos blooms below the barren peak :
The Lotos blows by every winding creek :
All day the wind breathes low with mellower tone :
Thro' every hollow cave and valley lone
Round and round the spicy downs the yellow Lotos-dust is blown.
We have had enough of action, and of motion we,
Roll'd to starboard, roll'd to larboard, when the surge was seething free,
Where the wallowing monster spouted his foam-fountains in the sea,

Let us swear an oath, and keep it with an equal mind,
In the hollow Lotos-land to live and lie reclined
On the hills like Gods together, careless of mankind.
For they lie beside their nectar, and the bolts are hurl'd
Far below them in the valleys, and the clouds are lightly curl'd
Round their golden houses, girdled with the gleaming world :
Where they smile in secret, looking over wasted lands,
Blight and famine, plague and earthquake, roaring deeps and fiery sands,
Clanging fights, and flaming towns, and sinking ships, and praying hands.
But they smile, they find a music centered in a doleful song
Steaming up, a lamentation and an ancient tale of wrong,
Like a tale of little meaning tho' the words are strong ;
Chanted from an ill-used race of men that cleave the soil,
Sow the seed, and reap the harvest with enduring toil,
Storing yearly little dues of wheat, and wine and oil ;
Till they perish and they suffer — some, 'tis whisper'd — down in hell
Suffer endless anguish, others in Elysian valleys dwell,
Resting weary limbs at last on beds of asphodel.
Surely, surely, slumber is more sweet than toil, the shore
Than labor in the deep mid-ocean, wind and wave and oar ;
Oh rest ye, brother mariners, we will not wander more.

CHAPTER X.

CLIMAX.

In Genung's *Practical Rhetoric* we find the following definition of Climax: "This figure, which depends upon the law that a thought must have *progress*, is the ordering of thought and expression so that there shall be uniform and evident increase in significance, or interest, or intensity."

An excellent illustration of increase in Significance is found in the following speech from Regulus: —

"The artisan had forsaken his shop, the judge his tribunal, the priest the sanctuary, and even the stern stoic had come forth from his retirement."

Here the author desires to show that the return of Regulus had thrown all Carthage into a state of intense excitement. The artisan, who could ill afford to lose his day's labor, had left his shop to join the throng that was taking its way to the great square of the city. The judge, whose duty it was to administer justice, could not refrain from joining the crowd. The priest, whose sacred office was to tend the altars of the gods, he too, for once, was neglecting his duty. And even the stern stoic, whose philosophy taught him to remain unmoved under any and all conditions of life, even he, perforce, must mix with the multitude thronging the Carthaginian streets. Each

succeeding clause presents to us a more unusual disturbance of the normal condition of Carthaginian affairs; and the climax is reached when the man whose whole philosophy teaches him never to be moved, even he is impelled to do violence to his life-long convictions.

In the following lines from Lord Chatham's speech we have an illustration of the climax of Intensity: —

> If I were an American, as I am an Englishman, while a foreign troop was landed in my country, I never would lay down my arms! Never! Never! Never!

The verbal expression does not progress; and yet the emotion increasing in force, as the mind dwells upon the thought, finds vent in increasing intensity of vocal expression. It may be well to note that by increasing the intensity is not necessarily meant greater loudness or higher pitch; but greater intensity of feeling, which may result in greater loudness or higher pitch, or, on the other hand, in deeper, more controlled, or more dignified expression.

We have thus far been considering simple and palpable forms of climaxes. Let us turn now to the examination of the more difficult and complex. The following speech is uttered by Marullus, one of the tribunes, in the first scene of the first act of *Julius Cæsar*. We recall the fact that Marullus appears to be greatly surprised that the citizens of Rome should dress themselves in holiday garb and make holiday to celebrate the return of the victorious Cæsar. He inquires of them what is their purpose in thus celebrating; and, after considerable bantering, one of the crowd remarks that they make holiday to see Cæsar, and to rejoice in his triumph, whereupon Marullus speaks: —

"Wherefore rejoice? What conquest brings he home?
What tributaries follow him to Rome,
To grace in captive bonds his chariot wheels?
You blocks, you stones, you worse than senseless things!
O you hard hearts, you cruel men of Rome,
Knew you not Pompey? Many a time and oft
Have you climb'd up to walls and battlements,
To towers and windows, yea, to chimney-tops,
Your infants in your arms, and there have sat
The livelong day, with patient expectation,
To see great Pompey pass the streets of Rome:
And when you saw his chariot but appear,
Have you not made an universal shout,
That Tiber trembled underneath her banks,
To hear the replication of your sounds
Made in her concave shores?
And do you now put on your best attire?
And do you now cull out a holiday?
And do you now strew flowers in his way,
That comes in triumph over Pompey's blood?
Be gone!
Run to your houses, fall upon your knees
Pray to the gods to intermit the plague
That needs must light on this ingratitude.'

The first three ideas are arranged in order of climax. It may be termed a climax of Significance. But we must not lose sight of the fact that, throughout the speech, as the emotion of Marullus increases, we shall have a climax in Intensity. In line 4 we have another climax, reaching its height on the word "worse." Then with "many a time and oft" begins another climax, which, with occasional diminutions, continues to "shores." In the next four lines we have a climax which is intensified by contrast. The word "now" is full of reproof and condemnation; and by the time the speaker utters the words "over Pompey's blood" he is so overcome with the

enormity of the crime that, with the utmost fervor, he urges the mob to run to their houses and pray to the gods to refrain from visiting upon their heads the rightful punishment for their crime.

This cursory analysis of the speech has shown us that while there is a steady increase in intensity from the first word to the last, there are, besides, many smaller climaxes in Significance. We find these in lines 1 to 3, line 4, lines 6 to 16, lines 17 to 20, lines 22 to 24. It may be said in passing, that the climax in lines 17 to 20 forms a very interesting study. "Best attire," "holiday," "strew flowers in his way," are plainly arranged in order of climax, while the three "nows" are evidently an anti-climax. The first "now" is most significant, while the last is of very little importance. On the other hand, the fact of strewing flowers in Cæsar's way is clearly a very much more striking mark of their ingratitude than that of merely putting on their best attire.

Just as in the long paragraph that we have analyzed we find a climax, so in a drama or in a poem we find this steady progression. That scene which is the climax of the action is gradually led up to by successive steps, each one more significant and intense than the preceding. The artist is careful not to destroy his effect by anti-climax, for to do so would be to lessen the interest of the audience, and consequently defeat the very purpose of the drama or story. The play of *The Merchant of Venice* illustrates this. Each scene manifestly increases the intensity which finally culminates in the trial scene, after which the play, being a comedy, descends to a restful close at the end of the fifth act.

In recitation the ordinary climax of Significance pre-

sents no great difficulty for the reader. As soon as he appreciates the fact of the growth in significance, he will manifest that increase in greater loudness or intensity, or increase of passion. It may be well to repeat that the increase need not be in loudness, nor is it necessary that the pitch of the voice be raised; but there will unquestionably be some form of climax in the expression. The difficulty begins when the climax is made up of smaller climaxes, as in the example from *Julius Cæsar*, or when a climax is, so to speak, one of considerable length. In the latter case, the utmost care must be used to husband one's resources, that when the moment of intensest feeling is reached, there shall be sufficient power to produce the required result. One of the most striking defects in oratory, recitation, and acting is the inability to present climaxes artistically. Either from a failure to perceive their literary value, or from lack of control, or other limitations of technique, the effect is often spoiled, with most disastrous results. The student, then, is advised to determine carefully that point of a passage or story where the strongest effect is to be made, and then to be careful to subordinate all else to this.

GRADATION.

This feature of literary art may appropriately be considered in connection with Climax. The law of gradation demands that the progress from the smaller to the greater be gradual and regular. In the musical and elocutionary arts this is by no means an easy task, and great care must be taken to reserve the strongest effects for the

culmination of the climax. This is not difficult when the climax is short, but in the longer examples one requires all one's art.

To assist in rendering a climax artistically, let the reader bear in mind the end from the beginning. Then the temptation to overdo the less important details will be reduced.

ANTONY. O, pardon me, thou bleeding piece of earth,
That I am meek and gentle with these butchers!
Thou art the ruins of the noblest man
That ever livèd in the tide of times.
Woe to the hand that shed this costly blood!
Over thy wounds now do I prophesy, —
Which, like dumb mouths, do ope their ruby lips
To beg the voice and utterance of my tongue, —
A curse shall light upon the limbs of men;
Domestic fury and fierce civil strife,
Shall cumber all the parts of Italy;
Blood and destruction shall be so in use,
And dreadful objects so familiar,
That mothers shall but smile when they behold
Their infants quartered with the hands of war,
All pity choked with custom of fell deeds;
And Cæsar's spirit, ranging for revenge,
With Até by his side, come hot from hell,
Shall in these confines with a monarch's voice
Cry 'Havoc!' and let slip the dogs of war;
That this foul deed shall smell above the earth
With carrion men groaning for burial.

Julius Cæsar, Act III., Sc. i.

CASSIUS. I know that virtue to be in you, Brutus,
As well as I do know your outward favor.
Well, honor is the subject of my story. —
I cannot tell what you and other men
Think of this life; but for my single self,
I had as lief not be, as live to be
In awe of such a thing as I myself.
I was born free as Cæsar; so were you:

We both have fed as well, and we can both
Endure the winter's cold as well as he:
For once, upon a raw and gusty day,
The troubled Tiber chafing with her shores,
Cæsar said to me, 'Dar'st thou, Cassius, now
Leap in with me into this angry flood,
And swim to yonder point?' — Upon the word,
Accoutered as I was, I plungèd in,
And bade him follow: so, indeed, he did.
The torrent roared, and we did buffet it
With lusty sinews, throwing it aside
And stemming it with hearts of controversy;
But ere we could arrive the point proposed,
Cæsar cried, 'Help me, Cassius, or I sink.'
I, as Æneas, our great ancestor,
Did from the flames of Troy upon his shoulder
The old Anchises bear, so from the waves of Tiber
Did I the tirèd Cæsar. And this man
Is now become a god; and Cassius is
A wretched creature, and must bend his body
If Cæsar carelessly but nod on him.
He had a fever when he was in Spain,
And when the fit was on him, I did mark
How he did shake: 'tis true, this god did shake:
His coward lips did from their color fly;
And that same eye, whose bend doth awe the world,
Did lose his luster. I did hear him groan;
Ay, and that tongue of his, that bade the Romans
Mark him, and write his speeches in their books,
Alas, it cried, 'Give me some drink, Titinius,'
As a sick girl. Ye gods, it doth amaze me,
A man of such a feeble temper should
So get the start of the majestic world,
And bear the palm alone. [*Shout. Flourish.*

BRUTUS. Another general shout!
I do believe that these applauses are
For some new honors that are heaped on Cæsar.

CASSIUS. Why, man, he doth bestride the narrow world,
Like a colossus; and we petty men
Walk under his huge legs, and peep about

To find ourselves dishonorable graves.
Men at some time are masters of their fates:
The fault, dear Brutus, is not in our stars,
But in ourselves, that we are underlings.
Brutus, and Cæsar: what should be in that Cæsar?
Why should that name be sounded more than yours?
Write them together, yours is as fair a name;
Sound them, it doth become the mouth as well;
Weigh them, it is as heavy; — conjure with 'em,
Brutus will start a spirit as soon as Cæsar.
Now, in the names of all the gods at once,
Upon what meat doth this our Cæsar feed,
That he is grown so great? Age, thou art shamed!
Rome, thou hast lost the breed of noble bloods!
When went there by an age, since the great flood,
But it was famed with more than with one man?
When could they say, till now, that talked of Rome,
That her wide walls encompassed but one man?
Now is it Rome indeed, and room enough,
When there is in it but one only man.
O, you and I have heard our fathers say,
There was a Brutus once that would have brooked
The eternal devil to keep his state in Rome
As easily as a king.

Julius Cæsar, Act I., Sc. ii.

In the preceding illustration it must be remembered that the description of the rescue of Cæsar from the Tiber is only the beginning of Cassius' plan; and that his object is to cite the illustrations of Cæsar's weakness, and finally to lead up to that subtle flattery with which the "Instigation" speech ends.

"It is an outrage to bind a Roman citizen; to scourge him is an atrocious crime; to put him to death is almost parricide; but to crucify him — what shall I call it?"

I know it, I concede it, I confess it, I proclaim it."

When a wind from the lands they had ruin'd awoke from sleep,
And the water began to heave and the weather to moan,

And or ever that evening ended a great gale blew,
And a wave like a wave that is raised by an earthquake grew,
Till it smote on their hulls and their sails and their masts and their flags,
And the whole sea plunged and fell on the shot-shatter'd navy of Spain,
And the little Revenge herself went down by the island crags,
To be lost evermore in the main.

TENNYSON, *The Revenge.*

"If there be one among you who can say that ever, in public fight, or private brawl, my actions did belie my tongue, let him stand forth and say it. If there be three in all your company dare face me on the bloody sands, let them come on."

"O comrades, warriors, Thracians, — if we must fight, let us fight for *ourselves!* If we must slaughter, let us slaughter our *oppressors!* If we must die, let it be under the clear sky, by the bright water, in noble, honorable battle!"

"There on the daïs sat another king,
Wearing his robes, his crown, his signet ring."

"Next morning, waking with the day's first beam,
He said within himself, 'It was a dream!'
But the straw rustled as he turned his head,
There were the cap and bells beside his bed;
Around him rose the bare, discolored walls,
Close by, the steeds were champing in their stalls,
And in the corner, a revolting shape,
Shivering and chattering, sat the wretched ape.
It was no dream; the world he loved so much
Had turned to dust and ashes at his touch!"

"Have I not, since first my youthful arms could wield a spear, conquered your armies, fired your towns, and dragged your generals at my chariot wheels?"

"And thro' the centuries let a people's voice
In full acclaim,
A people's voice,
The proof and echo of all human fame,
A people's voice, when they rejoice
At civic revel and pomp and game,
Attest their great commander's claim

With honor, honor, honor, honor to him,
Eternal honor to his name."

"Remember that Greece had her Alexander, Rome her Cæsar, England her Cromwell, France her Bonaparte, and that, if we would escape on the rock on which they split, we must avoid their errors."

"Is there a single atrocity of the French more unprincipled and inhuman than that of Russia, Austria, and Prussia, in Poland?"

"'But, Mr. Speaker, we have a right to tax America.' Oh, inestimable right! Oh, wonderful, transcendent right! the assertion of which has cost this country thirteen provinces, six islands, one hundred thousand lives, and seventy millions of money."

This last example is a peculiar one. Under ordinary circumstances thirteen provinces would be more valuable than six islands, and surely one hundred thousand lives are more valuable than seventy millions of money. On the other hand, the figures in the last three phrases certainly rise to a climax. On the whole I think it better to regard this as an oratorical climax, understanding Burke not to have had in mind anything more than to present the losses of England, as each occurred to him, while his emotion and indignation rise with each enumeration.

CHAPTER XI.

INTERLUDE AND REPETITION.

In this chapter we are to consider certain features of literary art which, while of less importance to the reader than those previously discussed, are yet worthy of careful study, and necessary to the fullest understanding of literature, and hence to the best rendition.

DIVERSION, OR INTERLUDE.

Another element of art form quite common in literature is that which we may term Diversion, or Interlude. This may properly be considered under the head of contrast, for the reason that it is introduced by the author for the purpose of relieving the strain on the attention of the audience. It is quite clear that the mind cannot for a long time remain centered upon any phase of thinking without tiring, and it is equally clear that the contemplation of an art work can hardly be pleasurable when accompanied by even an approach to painful strain. Furthermore, even if long-continued attention does not prove to be actually tiresome, and hence unæsthetic, it is very likely to result in destroying the reader's power of concentration. The mind wanders, and, consequently, loses the trend of the story. This explanation seems to account for the origin of Diversion in literature. The difference

between contrast and diversion is this: contrast is made for the purpose of enhancing any given effect; diversion does this, and at the same time serves the purpose of relief; contrast may be found in any part of a composition, while diversion is introduced only where the strain is likely to become too great. It must be borne in mind that mere diversion would hardly be considered high art unless the author by some means at his disposal makes the diversion an organic part of his production. Let us take an illustration from *King Robert of Sicily*. From the beginning of the poem until King Robert finds himself compelled to face the fearful disaster that has befallen him, the poem goes forward with rapid movement and irresistible force. We find him, at the opening of the poem, surrounded by all the magnificence of an emperor, and then he is suddenly reduced to the position of most abject servitude. So rapid has been the movement, especially as regarded through the eyes of the king himself, that the strain becomes quite intense as the author closes one of what may be called the acts of the drama with the words, "had turned to dust and ashes at his touch." Then the author introduces an interlude. The contrast between the passion of the previous scene and the quiet calm of this is most restful; and hence the purpose of the interlude is made clear.

Now let us note that the interlude is not of sufficient length to interrupt for any great time the movement of the story. If it did, it would violate the law of Unity. Again, the law of Unity would be violated unless there were some connection between the interlude and the story proper. Observe, then, how the interlude is made to form an organic part of the narrative.

The poet begins his next paragraph with the word "meanwhile." By the use of this word King Robert is, as it were, thrust into the midst of this restful picture, and his condition made to appear more degrading and unbearable by the contrast it makes with the peace and prosperity of the land over which he was so recently the ruler.

We may safely take this sample illustration as a model of the Interlude. It relieves the strain by contrasting peace and disorder; is not too long to interrupt, for any length of time, the movement of the story; and in the third place, this interlude becomes a part of the narrative, by serving as a background against which stands out in such strong relief the situation of the leading character.

The preceding explanation of the function of Diversion, as used in literature, applies equally well in the art of recitation. Let the student once understand the purpose of Diversion, let him thoroughly appreciate its spirit, and there will be very little difficulty in its rendition.

It is of some importance for the reader to understand the psychology of the Interlude. A great many mar their adaptations of stories or dramas by omitting everything but the bare story. In many cases this is an aid to clearness; but, on the contrary, sometimes, especially in the serious drama, the strain becomes so intense through the omission of the restful interlude that the enjoyment of the audience is seriously marred.

REPETITION.

The Law of Repetition in literature is a very interesting phenomenon. It is based upon the psychological principle

that any given effect repeated is thereby enhanced. This repetition may, in literature, be of character, of language, and of form, such as Rhythm. The *Comedy of Errors* affords an illustration of the first; and the last is well illustrated in blank verse, where the recurrence of the normal rhythm every six or eight lines, more or less, as the case may be, helps to impress the blank-verse character upon the ear. We shall confine ourselves to the second class, which, for elocutionary purposes, is the most important of the three.

The opening lines of King Robert of Sicily are, —

> "Robert of Sicily, brother of Pope Urbane
> And Valmond, Emperor of Allemaine."

These present to us the central figure of the poem and his two brothers, in whose power and majesty King Robert so greatly glories. It is furthermore to be noted that these two lines introduce us into the midst of a most suggestive description of kingly splendor, of which the central figure is the proud king. After King Robert rushes madly from the church, his dignity gone, his self-control vanished, the author begins a new paragraph with the same two lines with which the poem opens. At once, through the association of ideas, the mind of the listener or reader goes back to the beginning of the poem. The words call up the picture of kingly splendor; and when the word "despoiled" of the third line of the new paragraph strikes the ear, at once the contrast is made powerfully manifest.

Tennyson, in his idyl of *The Brook*, has a very similar effect most daintily introduced. In the early portion of

the poem the speaker tells us of a beautiful maiden whom he knew in his youth twenty years before. He gazes —

> "On eyes a bashful azure, and on hair
> In gloss and hue the chestnut, when the shell
> Divides threefold to show the fruit within."

As he now stands, twenty years later, among the haunts of his early manhood, he recalls sadly his past life and friends, when suddenly —

> "there stood a maiden near
> Waiting to pass. In much amaze he stared
> On eyes a bashful azure, and on hair
> In gloss and hue the chestnut, when the shell
> Divides threefold to show the fruit within."

It is needless to say that this startling vision is the daughter of the maiden whom he had known in his youth. The artistic skill with which this repetition is introduced will be appreciated by the student if he will take the pains to read the entire poem.

It is not difficult to see the application of this literary principle to the reader's art. When an artist repeats we must use great care to determine what his ultimate purpose is. In the cases cited above, we must agree that the repetition is most suggestive; and without actually obtruding it upon the audience, we must take advantage of all legitimate means to bring out the effect intended.

Repetition is also used to produce artistic monotony. We are well aware that when the same rhythm runs on, line after line, or the same word or series of words is repeated, the effect becomes monotonous. Because of this psychological fact, many authors, when they desire to produce a monotony, take advantage of this principle. The

opening lines of Tennyson's *Lotos Eaters* afford an illustration. They are as follows:—

> "'Courage!' he said, and pointed toward the land,
> 'This mounting wave will roll us shoreward soon,'
> In the afternoon they came unto a land
> In which it seemed always afternoon."

The careless reader, in his endeavor to avoid monotony, is likely to throw his greatest stress upon "always" in the fourth line. This is plainly an artistic blemish. As was stated above, when the artist repeats, he has a purpose. Now, the purpose here is to impress upon us the perennial "afternoonness" of this land of the Lotos. Therefore to emphasize only "always" would be to give the passage a cold, calculating effect. Both "afternoons," and especially the second, need to be emphasized. Let the student who may not agree with this rendition read the lines a dozen times or more, after a careful study of the poem, as here suggested, and there is no doubt that his artistic nature will soon realize the force of this reading. Granting (which I do not) that the emphasis only on "always" would be correct, there is yet a higher law which, for any one of poetic sensitiveness, must prevail.

One of the most interesting examples is found in Tennyson's *Revenge*:—

> "And the sun went down, and the stars came out far over the summer sea,
> But never a moment ceased the fight of the one and the fifty-three.
> Ship after ship, the whole night long, their high built galleons came,
> Ship after ship, the whole night long, with their battle-thunder and flame;
> Ship after ship, the whole night long, drew back with her dead and her shame.

For some were sunk and many were shattered, and so could fight us
no more —
God of battles, was ever a battle like this in the world before?"

What is the poet's intention in repeating "ship after ship, the whole night long"? Plainly not to emphasize the idea of "ships," but to impress upon us the feelings of unrelieved strain of the narrator, as during that interminable night ship after ship of the Spanish navy came to the attack.

The purpose of the study of Repetition is to impress upon the student that great artists have a definite purpose in every effect. Using the last illustration as an example, we see that the repetition arises from the emotion of the speaker as he contemplates that apparently never-ending struggle. What the reader will then manifest is not the "ship after ship" idea, as such, but through the monotony of melody and significant quality of voice, the spirit of the speaker.

CHAPTER XII.

TONE-COLOR.

ALL singers and speakers have been more or less conscious that certain sounds are better adapted than others for the expression of particular emotions. It is the purpose of this chapter to discuss this phase of literary art and of vocal expression. We have virtually to prove that artists in language prefer one element of speech to another because of the sound. If this be proved, it will certainly have great value for the student of vocal expression. Two points must be remembered: First, that we have many more sounds in the language than letters. Each of these sounds is called an element, and we shall use that word instead of letter throughout this discussion. In the second place, it must be borne in mind that although an artist may prefer one element to another, there is no excuse for the sacrifice of sense to sound. No combination of sounds without sense can possibly be literature. Yet, on the other hand, there are many words with which to express one's meaning; and all poetry affords illustration that the poet, for a reason which we shall show later, makes more or less conscious choice between these words because of their sound. The form of literature is not an arbitrary thing, "Of the soul the body form doth take;" and tone-color is one of the elements of the form manifesting the spirit of literature. [NOTE I.]

Literature contains two elements, the intellectual and the emotional. The intellectual part is that which deals with facts, for in the most ethereal poetry there must be a substantial basis. The intellectual side of literature deals with particulars, details. The contemplation of facts stimulates, under certain conditions, the poet's imagination; and that in turn stimulates his emotions. Now, the stirring of the poet's imagination is manifested in the language, style, and form in which his thought is clothed. Hence, it is our purpose to analyze literature in order that we may show that particular sounds or elements are uniformly used to express particular emotions. If we can show this, the reader has certainly a most subtle yet sure cue for emotional rendition. Poetry is written to be read aloud. The poet listens to his verse as it rises in his brain, and his poetic insight and artistic training teach him that certain sounds are better avenues of expression for given emotions than are others. One might say that tone-color is the avenue along which the emotion passes in its progress from within outward, or from the poet to his hearer. The mere fact is expressed by the words; the emotion is expressed by the various qualities of the voice, and these qualities may be more surely and easily manifested on certain elements than on others.

Read aloud the following excerpts, and mark how the vocal expression is assisted by the italicized elements: —

"*H*arry to *H*arry shall, *h*ot *h*orse to *h*orse,
Meet, and ne'er part, till one *d*rop *d*own a corse."

"The *l*e*a*st *l*ittle d*e*l*i*c*a*te curve in *a*qu*i*line nose."

"*S*o slender *S*ohrab seem'd, so softly rear'd."

"The fields between
Are dewy fresh, browsed by deep-uddered kine,

And all about, the *l*arge *lim*e feathers *l*ow,
The *lim*e, a su*mm*er ho*m*e of *m*ur*m*urous wi*ngs*."

"A gle*a*m in the gl*oo*m."

"*B*ear *b*ack, *b*oth friend and foe."

The preceding examples were chosen to illustrate the fact that the emotion finds easier egress through the avenues of certain elements than it could have done if the author had chosen different ones. But there is another class of tone-color words to be examined before we proceed farther. We know that there are certain words in our language that are purely imitative; such words as buzz, hiss, hum, whirr, bang, boom. These words are simply the result of an attempt of early man to convey a given picture through his powers of imitation. But emotional tone-color, while it may include onomatopœia, is a great deal more than that. Tone-color manifests the emotional effect upon the poet of that which he contemplates. Certain effects move him to emotion, and tone-color is the avenue for the expression of that emotion. This is most significant; for failure to grasp this principle has led to a great deal of misunderstanding in the discussion of this subject. We may define tone-color, then, as the inherent quality of vowels and consonants that adapts them for the vocal presentation of thought and emotion. Tone-color is simply an elocutionary possibility. It would be foolish to claim that every letter has some settled meaning every time it is uttered; but it is to be noted that when one desires to convey a given emotion, certain combinations of vowels and consonants are better adapted for that expression than any others the author could find. [NOTE 2.]

An objection frequently urged is that tone-color is subjective, not objective; that it is not apparent except the reader make it so; that it has not the definiteness of language itself. It is held as an objection that if one utters the word "tree," the audience understands what is meant, and would never mistake "tree" for "house;" but an audience does not understand *t* and *k* and *m* and *o*. One answer to this has already been anticipated. It was stated above that tone-color was simply an elocutionary possibility. We can all agree that *m* lends itself to the expression of quiet and calm better than do *t* and *k* and *p*, but it is not claimed that *m* always indicates calmness and tranquillity. There are other answers to the objection above cited: First, poetry is written to be read aloud, or to be heard in imagination; hence, rhyme, rhythm, alliteration, and so forth. If rhyme is not to strike the ear, why do we rhyme? If rhythm is not to be heard, one might as well write in prose as in verse. It is perhaps useless to enlarge upon this any farther. The man who is born deaf must necessarily miss many of the graces of poetic art; and to him who has never developed himself to appreciate the æsthetics of sound, much of literature is a closed book. Hence, we may conclude, in the second place, that those who do not hear as well as see lose a large element of pleasure in reading poetry, and often of the author's intention. In the third place, if there is nothing in tone-color, how can we account for the regular predominance of particular sounds in nearly all poetry where like emotions are expressed? It seems to me that this is an insuperable argument. Of course tone-color is subjective; but so is rhythm, and no one denies that rhythm is a tangible element of verse

structure. Tone-color is tangible quite as much as rhythm when one's ears are open. It seems to me that the appreciation of poetry must grow out of the study of poetry. We cannot arbitrarily say that there is no such thing as tone-color when we find evidence of it in all poetry. Burns, in his little poem on the alphabet, addresses the vowel *o*, saying, —

> "O, thou wailing minstrel of despairing woe;"

and Holmes speaks of the velvety *v's*. I should be willing to rest the whole case on the line from Burns. What does that line mean? That every *o* wails? By no means; but that *o* is the best vowel through which pity, pathos, etc., may find expression. This is the kernel of the whole argument. If one were to utter the word "slow" in such a sentence as, "He drives a slow horse," we should not expect much wailing; but in the line, —

> "Sad and slow,
> Let the long, long procession go,"

the *o* is the author's choice of avenue along which the tender emotion of pity and regret passes from reader to hearer. The following sonnet from Milton affords an excellent illustration of the use of *o:* —

> "Avenge, O Lord, thy slaughtered saints, whose bones
> Lie scattered on the Alpine mountains cold;
> E'en them who kept thy truth so pure of old,
> When all our fathers worshiped stocks and stones
> Forget not: In thy book record their groans
> Who were thy sheep, and in their ancient fold
> Slain by the bloody Piedmontese that roll'd
> Mother with infant down the rocks. Their moans
> The vales redoubled to the hills, and they

To Heav'n. Their martyr'd blood and ashes sow
O'er all the Italian fields, where still doth sway
The triple tyrant; that from these may grow
A hundred fold, who having learnt thy way
Early may fly the Babylonian woe."

It will be observed that eleven of the fourteen lines have an *o* in the rhyming word. We are well aware that in most stanzas this would be an artistic blemish. We object to this in English poetry because we claim it is monotonous. No poet was more keenly alive to the melody of verse than Milton: then, why did he apparently violate this canon of his art? To any one who understands Milton's religious beliefs, and can catch the spirit of the poem, the answer is clear: It is a wail from beginning to end. And what possibility for the portraying of that agony of spirit is given to the reader in the last words, "Babylonian woe." Another word than Babylonian might have expressed the author's meaning, but the reproduction of the *o's* was the expression of the author's intense emotion as he contemplated the fearful slaughter of God's saints.

Enough has been said to show the meaning of tone-color. Let the student now read aloud the subjoined extracts until he appreciates the aid to emotional expression he receives from the tone-color. But, be it remembered, the effects are not so much imitative as suggestive of emotion.

"Like bright white mice at moonlight in their play,
Or sunfish shooting in the shining bay,
The swift feet shot and glitter'd in the dance."

"Hear the sledges with the bells, — silver bells;
What a world of merriment their melody foretells!

How they tinkle, tinkle, tinkle,
In the icy air of night!
While the stars that oversprinkle
All the heavens, seem to twinkle
With a crystalline delight;
Keeping time, time, time,
In a sort of Runic rhyme,
To the tintinnabulation that so musically wells
From the bells, bells, bells, bells, bells, —
From the jingling and the tinkling of the bells."

"Hop and Mop and Drop so clear,
Pip and Trip and Skip that were —
. . . . . .
Fib and Tip and Prick and Pin,
Tick and Quick and Jill and Jin,
Tit and Wit and Wat and Win,
The train that wait on her."

"I have seen it when its crags seem'd frantic,
Butting against the mad Atlantic."

"The armaments which thunderstrike the walls of rock-built cities,
Bidding nations quake, and monarchs tremble in their capitals;
The oak leviathans, whose huge ribs make their clay creator
The vain title take of lord of thee, and arbiter of war, —
These are thy toys; and as the snowy flake they melt into thy yeast of waves,
Which mar alike the Armada's pride, or spoils of Trafalgar."

"The moonlit solitude mild of the midmost ocean."

"Making moan, making moan."

"And let the mournful martial music blow."

"Into the lovely land of Italy
Whose loveliness was more resplendent made
By the mere passing of that cavalcade."

"Who passed forever in a glimmering land,
Lit with a low large moon."

"The waves come rolling, and the billows rose
Outrageously, as they enraged were,

Or wrathful Neptune did them drive before
His whirling chariot for exceeding fear."

"There is sweet music here that softer falls
Than petals from blown roses on the grass,
Or night dews on still waters between walls
Of shadowy granite, in a gleaming pass."

"Out of my sight, thou serpent; that name best
Befits thee with him leagued, thyself as false
And hateful; nothing wants but that thy shape
Like his and color serpentine may show
Thy inward fraud."

"May my soul follow soon."

"My good blade carves the casques of men."

"Sonorous metal blowing martial sounds."

"He spoke, and Rustum answer'd not, but hurl'd
His spear; down from the shoulder, down it came,
As on some partridge in the corn a hawk,
That long has tower'd in the airy clouds,
Drops like a plummet; Sohrab saw it come,
And sprang aside, quick as a flash; the spear
Hiss'd, and went quivering down into the sand,
Which it sent flying wide;—then Sohrab threw
In turn, and full struck Rustum's shield; sharp rang,
The iron plates rang sharp, but turn'd the spear.
And Rustum seized his club, which none but he
Could wield."

"Last, loneliest, loveliest, exquisite."

"Our brows are wreathed with spindrift and the weed is on our knees;
Our loins are battered 'neath us by the swinging, smoking seas.
From reef and rock and skerry — over headland, ness, and voe —
The Coastwise Lights of England watch the ships of England go.

Through the endless summer evenings, on the lineless, level floors;
Through the yelling Channel tempest where the syren hoots and roars —
By day the dipping house-fly and by night the rocket's trail —
As the sheep that graze behind us so we know them where they hail."

NOTES TO CHAPTER XII.

NOTE 1

The following excerpts from Professor Corson's *Primer of English Verse* make valuable reading in connection with this chapter: —

"The fusing or combining principle or agency of a verse is *Melody*. We often meet with verses which scan, as we say, all right, and yet we feel that they have no vitality as verses. This may, in most cases, be attributed to their purely mechanical or cold-blooded structure. *They are not the product of feeling, which attracts to itself (a great fact) vocal elements, either vowels or consonants which chime well together and in accord with the feeling;* but they are rather the product of literary skill. The writer had no song, no music in his soul, when he composed them, and he should have written, if he wrote at all, in straightforward prose. . . .

". . . The principles of melodious combinations of vowels have not yet been established, so far as it is within the possibilities of analysis to establish them. But any one with an ear for vowel melody can appreciate it in a verse, and could distinguish, perhaps, nice degrees of melody in a number of given verses ranging through a pretty wide gamut. But he would not be able to set forth all the secrets of the different degrees of melody. Yet these secrets are, to some extent, within the possibilities of analysis. A noting of all the more musical lines of Shakespeare, and of a few other great authors, might lead to valuable results toward determining more of the secrets of melodious fusion than we yet possess.

"The melody secured through consonants is, to the general ear, more readily appreciable, and can be more easily explained. Much of it has a physiological basis, depending on the greater or less ease with which the organs of speech articulate certain successive consonants. Though the vowel element plays the main part in the melody and harmony of verse (representing, as it does, the more spiritual element of form), all the great English poets from Chaucer to Tennyson make frequent and effective use of alliteration. It veins the entire surface of English poetry to an extent but little suspected by most readers. . . .

". . . The greater part of them may have been written unconsciously by the poet; *his sense of melody often attracting words with the same initial or internal consonants*, as well as assonantal words, — all contributing, more or less, to the general melody and harmony. Feeling, according to its character, weaves its own vowel and consonantal texture. . . .

". . . But the use of vowels as a means of producing that musical accompaniment to thought, through which a poet voices his feelings and sympathies, and makes spiritual suggestions, demands a far subtler sense of spiritual affinities. This subtler sense was possessed, in an eminent degree, by Samuel Taylor Coleridge; and he has most strikingly revealed it in the First Part of his *Christabel* and in his *Kubla Khan*. In the former poem he has signally illustrated the truth of a marginal note which he wrote in a copy of Selden's *Table Talk*, on this sentence: 'Verses prove nothing but the quantity of syllables; they are not meant for logic.' — 'True,' writes Coleridge, 'they, that is, verses, are not logic, but they are, or ought to be, the *envoys* and *representatives* of that vital passion which is the practical cement of logic, and without which, logic must remain inert.' A profound remark.

The following are notable examples: —

"'The lady sprang up suddenly,
The lovely lady, Christabel!
It moaned as near, as near can be,
But what it is she cannot tell —
On the other side it seems to be,
Of the huge, broad-breasted, old oak-tree.'

"The form of this stanza is quite perfect. Note the suggestiveness of the abrupt vowels in the first verse, the abatement required for the proper elocution in the second verse, the prolongable vowels and subvowels of the third, and then the short vowels again in the fourth. Then note how the vowels in the last verse swell responsive to the poet's conception; and how incased they are in a strong framework of consonants." . . .

NOTE 2.

"'Immediately the mountains huge appear,
Emergent, and their broad bare backs upheave
Into the clouds; their tops ascend the sky,
So high as heaved the tumid hills, so low
Down sunk a hollow bottom, broad and deep,
Capacious bed of waters. Thither they
Hasted with glad precipitance, up-rolled,
As drops on dust conglobing, from the dry;
Part rise in crystal wall, or ridge direct,
For haste; such flight the great command impressed
On the swift floods. As armies at the call
Of trumpet — for of armies thou hast heard —
Troop to their standard, so the watery throng,
Wave rolling after wave, where way they found;

> If steep, with torrent rapture, if through plain,
> Soft-ebbing : nor withstood them rock or hill ;
> But they, or underground, or circuit wide
> With serpent error wandering, found their way,
> And on the washy ooze deep channels wore.'
>
> *Paradise Lost*, vii. 285–303.

Here the letters *b* and *h*, not inaptly, mark the firmness and resistance of the earth, while *w* and *r* depict the liquid lapse of waters.

"His blank verse abounds in open-mouthed, deep-chested *a*'*s* and *o*'*s*. Here is a passage in which their assonance is all the more remarkable from the absence of alliteration: —

> "'Say, Goddess, what ensued when Raphaël,
> The affable Archangel, had forewarned
> Adam, by dire example, to beware
> Apostasy, by what befell in Heaven
> To those apostates; lest the like befall
> In Paradise to Adam or his race,
> Charged not to touch the interdicted tree,' etc.
>
> *Paradise Lost*, vii. 40.

The opening lines of Book II., the passage about Mulciber at the end of Book I., and the great symphonious period which describes the movement of the fallen angels 'to the Dorian mood of flutes and soft recorders,' all serve to illustrate the gorgeousness of Milton's assonance. In attempting to characterize the effect of these deep-toned vowels, it is almost necessary to borrow words from the art of colors, since what colors are to painting vowels are to verse. It would seem, after drinking in draught after draught of these intoxicating melodies, as if Milton, with unerring tact, had selected from the English language only such words as are pompous, full-sounding, capable of being wrought into the liquid architecture of articulate music. Discord, who is so busy in the lines of even mighty poets, stands apart and keeps silence here. That tenuity of sound and want of volume from which the periods of otherwise great versifiers occasionally suffer, never occurs in Milton. Like Virgil, he is unerringly and unremittingly harmonious. Music is the element in which his genius lives, just as light is the element of Pindar, or as darkness covers the 'Inferno' like a pall." — *Blank Verse*, John Addington Symonds.

CHAPTER XIII.

TRANSITIONS.

THIS feature of expression might appropriately have been treated under the head of emotion. All transitions are not necessarily emotional, and yet those most significant are certainly of this character. Let us first consider a few examples not strongly marked with emotion: —

"'*Three quarters round your partners swing!*'
'*Across the set!*' The rafters ring,
The girls and boys have taken wing,
And have brought their roses out!
'Tis '*Forward six!*' with rustic grace,
Ah, rarer far than — '*Swing to place!*'
Than golden clouds of old point lace,
They bring the dance about."

In the foregoing we have a picture of the country dance. We hear the figures called out by the old fiddler, and see the ever-varying changes of *The Money Musk*. Study the lines so as to be able to bring out the calls clearly, noting the two distinct calls at the opening, and the abrupt break in the sixth line.

The next extract presents a wife confiding to a friend the story of her courtship. Her husband is a true knight, and would perhaps resent it to have even his bravery form the subject of conversation. The story has reached its conclusion when the speaker says, —

"Our elder boy has got the clear
Great brow ; tho' when his brother's black
Full eyes show scorn, it" —

and she is probably about to add some such statement as "It behooves one to look out," when suddenly the husband appears on the scene. With a woman's ready wit she breaks off the sentence abruptly, saying, —

"Gismond here ?
And have you brought my tercel back ?
I was just telling Adela
How many birds it struck since May."

We might put into words what has passed through her mind. She was about to add something further concerning the eyes of her boy, when she hears the sound of feet along the walk. Expecting her husband, the concluding words of her sentence pass from her mind as she turns to see the visitor. It is Gismond. He must not know that she has been speaking of him. The tercel in his hand gives her the opportunity of opening the conversation, which she is quick to do, adroitly pretending that it was of that very tercel she and her friend had been conversing before his arrival.

One more illustration of this kind will suffice. A tender, loving woman is talking to her husband. He is a learned poet, and perhaps just a trifle of a pedant. He is most minute and exact in all he does, ever losing sight of the spirit in the letter. The wife is the true poet, caring nothing for the archæology and the philology and the geography, but quick to perceive the inner meaning of the poetic. He has told her a story in the past, and she is going now to tell it back to him with a new moral.

Here is the first stanza: —

> "What a pretty tale you told me
> Once upon a time
> — Said you found me somewhere (scold me!)
> Was it prose or was it rhyme,
> Greek or Latin?"

When the woman comes to "somewhere" she finds she has forgotten the source of the original story. That means so much to him! It is so important! With a quizzical look she pretends to rack her brains for the missing information, knowing all the time she will not find it, and knowing equally well that it makes no difference in the story. Then with a coy expression and a look of mock humility on her face she lets fall her eyes, and meekly acknowledges her awful guilt, and stands prepared to accept her just punishment, saying, Scold me! I deserve it. I have sinned; my punishment is just.

Many students find it no easy task to make these transitions naturally. Some do not make them at all, but run the two phases of thought or emotion together. Others anticipate the coming idea, and hurry the last two or three words before the break. The proper training is to *write or think out the incomplete sentence*, then let it more or less quickly vanish from the mind as the new conception grows clearer, without betraying the fact that one is conscious of a coming interruption. For instance, in the second example, one must read up to and through "it" without the slightest suggestion of the coming of Gismond, and even think the conclusion of the sentence. Then hear or suddenly see Gismond just as the word "it" falls

from the lips, and dismissing from the mind the former idea, conclude with the joyous, wifely welcome and question.

It might be proper here to state that the same principle applies to the reading of dialogue. Except in rare cases the reader should not in any way anticipate the speech of one character while rendering the words of another.

For those who do not intend to become readers, but who would be preachers or lawyers, the practice here recommended will prove of great value. Too many speakers, in their excitement on the one hand and in their spiritlessness on the other, glide along line after line in one monotonous drift. A study of these exercises will teach the necessity of transitions, and train in the control of the mental action in this regard, — a control antecedent to that most important requisite, variety. After almost every paragraph or stanza there is more or less change in the thought, and the apprehension of this change will be sufficient to modulate the vocal expression.

Even where there is no abrupt change in the flow of ideas there is often a gradual transition from one emotion to another, and these transitions may occur several times within one paragraph. Take the following excerpt from Webster's reply to Hayne. It is one paragraph; but it is divided into some smaller paragraphs, each of which is a marked "phase" of the thinking. Practice in the analysis of selections to determine these phases is the best and only rational training in transitions. But its value does not stop there; for the student not only makes transitions, but is led, through careful analysis, to discern shades of meaning and emotion he might otherwise overlook: —

"Sir, the gentleman inquires why he was made the object of a reply. Why was he singled out? If an attack has been made on the East he, he assures us, did not begin it; it was made by the gentleman from Missouri.

"Sir, I answered the gentleman's speech because I happened to hear it, and because I chose to answer that speech which, if unanswered, I thought most likely to produce injurious impressions.

"I did not stop to inquire who was the original drawer of the bill. I found a responsible endorser before me, and it was my purpose to hold him liable, and to bring him to his just responsibility without delay.

"But, sir, this interrogatory of the honorable member was only introductory to another. He proceeds to ask whether I had turned upon him in this debate from the consciousness that I should find an overmatch if I ventured on a contest with his friend from Missouri."

Transitions in emotion do not differ in principle from those we have been considering. The student must pursue the same method with them as with the others, expressing the first emotion until he comes to the break, then making an elliptical paraphrase, and then presenting the new emotion. An excellent model is the following speech of King Lear.

The aged monarch has, in a fit of rage, cast adrift his youngest child, and his eldest has turned him from her home. He turns in despair to his remaining daughter, assured that he will here receive a filial welcome. To his surprise, she refuses to meet him; says she is tired, weary; and his feeling finds vent in an uncontrolled explosion of passion:—

LEAR. Vengeance! plague! death! confusion!—
Fiery? what quality? Why, Gloucester, Gloucester,
I'd speak with the Duke of Cornwall and his wife.
GLOUCESTER. Well, my good lord, I have inform'd them so.
LEAR. Inform'd them! Dost thou understand me, man?

GLOUCESTER. Ay, my good lord.

LEAR. The King would speak with Cornwall; the dear father
Would with his daughter speak; commands her service:
Are they inform'd of this? — My breath and blood!
Fiery? the fiery Duke? Tell the hot Duke that —
No, but not yet: may be he is not well: —

King Lear, Act II., Sc. iv.

and then proceeds to find excuses for her action, and that of her husband, the Duke of Cornwall.

There is hardly a more pathetic incident in this most pathetic play than this, where the old man, past his eightieth year, after holding undisputed sway through his long reign, is at last compelled to temporize. He is about to send a message to the Duke, the character of which is easily judged from his previous language. If that message had been sent, Lear would have been alone in the world. But suddenly his fearful position flashes upon him. The threat dies upon his lips, gradually blending into apology and conciliation.

Examples of Emotional Transitions.

If you have tears, prepare to shed them now.
You all do know this mantle: I remember
The first time ever Cæsar put it on;
'Twas on a summer's evening, in his tent,
That day he overcame the Nervii:
Look, in this place ran Cassius' dagger through.

Julius Cæsar, Act III., Sc. ii.

He spoke; but Rustum gazed, and gazed, and stood
Speechless; and then he utter'd one sharp cry:
"O boy — thy father!" — and his voice choked there.
And then a dark cloud pass'd before his eyes,
And his head swam, and he sank down to earth.

M. ARNOLD, *Sohrab and Rustum.*

"Ferood, and ye, Persians and Tartars, hear!
Let there be truce between the hosts to-day.

But choose a champion from the Persian lords
To fight our champion Sohrab, man to man."
As in the country, on a morn in June,
When the dew glistens on the pearlèd ears,
A shiver runs through the deep corn for joy —
So, when they heard what Peran-Wisa said,
A thrill through all the Tartar squadrons ran
Of pride and hope for Sohrab, whom they loved.
But as a troop of peddlers from Cabool,
Cross underneath the Indian Caucasus,
The vast sky-neighboring mountain of milk snow;
Crossing so high, that, as they mount, they pass
Long flocks of traveling birds dead on the snow,
Choked by the air, and scarce can they themselves
Slake their parch'd throats with sugar'd mulberries —
In single file they move and stop their breath,
For fear they should dislodge the o'erhanging snows —
So the pale Persians held their breath with fear.

M. ARNOLD, *Sohrab and Rustum.*

Note how, after the words, "whom they loved," the atmosphere changes from that of joy to that of dread and scorn — scorn at the cowardice of the Persians, and the dread that the speaker would sympathetically feel as he recounted the deed.

"This too thou know'st, that while I still bear on
The conquering Tartar ensigns through the world,
And beat the Persians back on every field,
I seek one man, one man, and one alone —
Rustum, my father; who I hoped should greet,
Should one day greet, upon some well-fought field,
His not unworthy, not inglorious son.
So I long hoped, but him I never find.
Come then, hear now, and grant me what I ask.
Let the two armies rest to-day; but I
Will challenge forth the bravest Persian lords
To meet me man to man; if I prevail,
Rustum will surely hear it; if I fall —
Old man, the dead need no one, claim no kin.

Dim is the rumor of a common fight,
Where host meets host, and many names are sunk;
But of a single combat fame speaks clear."

M. ARNOLD, *Sohrab and Rustum.*

Studies in "Phases."

This extract from Tennyson's *Charge of the Heavy Brigade* contains five distinct phases, or strata, ending respectively with the words, "fight," "close," "then," "thousands," and "Brigade."

"The trumpet, the gallop, the charge, and the might of the fight!
Thousands of horsemen had gather'd there on the height,
With a wing push'd out to the left and a wing to the right,
And who shall escape if they close? but he dash'd up alone
Thro' the great gray slope of men,
Sway'd his saber, and held his own
Like an Englishman, there and then;
All in a moment follow'd with force
Three that were next in their fiery course,
Wedged themselves in between horse and horse,
Fought for their lives in the narrow gap they had made —
Four amid thousands! and up the hill, up the hill,
Gallopt the gallant three hundred, the Heavy Brigade."

As when a boar
Or lion mid the hounds and huntsmen stands,
Fearfully strong, and fierce of eye, and they
In square array assault him, and their hands
Fling many a javelin; — yet his noble heart
Fears not, nor does he fly, although at last
His courage cause his death; and oft he turns,
And tries their ranks; and where he makes a rush
The rank gives way; — so Hector moved and turned
Among the crowd, and bade his followers cross
The trench.

The Iliad.

Hector, thou almost ever chidest me
In council, even when I judge aright.
I know it ill becomes the citizen
To speak against the way that pleases thee,

In war or council, — he should rather seek
To strengthen thy authority ; yet now
I will declare what seems to me the best :
Let us not combat with the Greeks, to take
Their fleet ; for this, I think, will be the end, —
If now the omen we have seen be meant
For us of Troy who seek to cross the trench ; —
This eagle, flying high upon the left,
Between the hosts, that in his talons bore
A monstrous serpent, bleeding, yet alive,
Hath dropped it mid our host before he came
To his dear nest, nor brought it to his brood ; —
So we, although by force we break the gates
And rampart, and although the Greeks fall back,
Shall not as happily retrace our way ;
For many a Trojan shall we leave behind,
Slain by the weapons of the Greeks, who stand
And fight to save their fleet. Thus will the seer,
Skilled in the lore of prodigies, explain
The portent, and the people will obey.

The Iliad.

And then, apart,
They mustered in five columns, following close
Their leader. First, the largest, bravest band,
Those who, with resolute daring, longed to break
The rampart and to storm the fleet, were led
By Hector and the good Polydamas,
Joined with Cebriones, — for Hector left
His chariot to the care of one who held
An humbler station than Cebriones.
Paris, Alcathous, and Agenor led
A second squadron. Helenus, a son
Of Priam, and Deiphobus, a youth
Of godlike form, his brother, took command
Of yet a third, — with whom in rank was joined
The hero Asius, son of Hyrtacus,
Whose bright-haired coursers, of majestic size,
Had borne him from Arisba and the banks
Of Selleis. Æneas led the fourth, —
The brave son of Anchises ; and with him
Were joined Archilochus and Acamas,

Sons of Antenor, skilled in arts of war.
The band of Troy's illustrious allies
Followed Sarpedon, who from all the rest
Had chosen, to partake in the command,
Glaucus and brave Asteropæus. These
He deemed the bravest under him; yet he
Stood foremost of them all in warlike might.

The Iliad.

And thus King Priam supplicating spake: —
"Think of thy father, an old man like me,
Godlike Achilles! On the dreary verge
Of closing life he stands, and even now
Haply is fiercely pressed by those who dwell
Around him, and has none to shield his age
From war and its disasters. Yet his heart
Rejoices when he hears that thou dost live,
And every day he hopes that his dear son
Will come again from Troy. My lot is hard,
For I was father of the bravest sons
In all wide Troy, and none are left me now.
Fifty were with me when the men of Greece
Arrived upon our coast; nineteen of these
Owned the same mother, and the rest were born
Within my palaces. Remorseless Mars
Already had laid lifeless most of these,
And Hector, whom I cherished most, whose arm
Defended both our city and ourselves,
Him didst thou lately slay while combating
For his dear country. For his sake I come
To the Greek fleet, and to redeem his corse
I bring uncounted ransom. O, revere
The gods, Achilles, and be merciful,
Calling to mind thy father! happier he
Than I; for I have borne what no man else
That dwells on earth could bear, — have laid my lips
Upon the hand of him who slew my son."
He spake: Achilles sorrowfully thought
Of his own father. By the hand he took
The suppliant, and with gentle force removed
The old man from him. Both in memory
Of those they loved were weeping. The old king,

With many tears, and rolling in the dust
Before Achilles, mourned his gallant son.
Achilles sorrowed for his father's sake,
And then bewailed Patroclus, and the sound
Of lamentation filled the tent. At last
Achilles, when he felt his heart relieved
By tears, and that strong grief had spent its force,
Sprang from his seat; then lifting by the hand
The aged man, and pitying his white head
And his white chin, he spake these wingèd words:—
"Great have thy sufferings been, unhappy king!
How couldst thou venture to approach alone
The Grecian fleet, and show thyself to him
Who slew so many of thy valiant sons?
An iron heart is thine. But seat thyself,
And let us, though afflicted grievously,
Allow our woes to sleep awhile, for grief
Indulged can bring no good. The gods ordain
The lot of man to suffer, while themselves
Are free from care. Beside Jove's threshold stand
Two casks of gifts for man. One cask contains
The evil, one the good, and he to whom
The Thunderer gives them mingled sometimes falls
Into misfortune, and is sometimes crowned
With blessings. But the man to whom he gives
The evil only stands a mark exposed
To wrong, and, chased by grim calamity,
Wanders the teaming earth, alike unloved
By gods and man. So did the gods bestow
Munificent gifts on Peleus from his birth,
For eminent was he among mankind
For wealth and plenty; o'er the Myrmidons
He ruled, and, though a mortal, he was given
A goddess for a wife. Yet did the gods
Add evil to the good, for not to him
Was born a family of kingly sons
Within his house, successors to reign.
One short-lived son is his, nor am I there
To cherish him in his old age; but here
Do I remain, far from my native land,
In Troy, and causing grief to thee and thine.

Of thee, too, aged king, they speak, as one
Whose wealth was large in former days, when all
That Lesbos, seat of Macar, owns was thine.
And all in Phrygia and the shores that bound
The Hellespont; men said thou didst excel
All others in thy riches and thy sons.
But since the gods have brought this strife on thee
War and perpetual slaughter of brave men
Are round thy city. Yet be firm of heart,
Nor grieve forever. Sorrow for thy son
Will profit nought; it cannot bring the dead
To life again, and while thou dost afflict
Thyself for him fresh woes may fall on thee."

The Iliad.

A part of recitation in which many fail is the reading of description. If one will make a careful study of the "phases" he will find that his reading will become more interesting to his audience, because of the variety that will manifest itself.

CHAPTER XIV.

EXAMPLES OF LITERARY ANALYSIS.

A QUESTION of serious import to the student of literature and vocal expression often arises as to how far he may exercise his originality in interpretation. There is a very common error that the utmost liberty should be allowed in this direction. One often hears the remark that a teacher should not force any particular interpretation upon the student. Now, without following blindly the lead of any instructor in this regard, the student should appreciate the fact that there are certain indications to be found in all great literature of the exact intention of the author, and the discovery of this intention is a matter of scientific method. While it may be true that interpretations may vary, yet it must be conceded that an author had but one interpretation in mind, and has, in all probability, indicated it. To illustrate this, let us take a few examples.

For many years, as annals of the stage show us, Lady Macbeth was regarded as the leading figure in the conspiracy against the king. The attitude of the stage has changed in this direction of late, and we wonder why the former idea should have prevailed so long. The author is at special pains to show us the spirit that animated each of the leading characters in this play. Let us turn to the text, and examine it carefully. The point is to

prove who is the leading spirit in the conspiracy. The answer is most certainly, — Macbeth. The original suggestion of the murder came from Macbeth, and the idea had perhaps been often discussed between man and wife. This is evident from the text. In Act I., Scene vii., Macbeth says, —

> "I dare do all that may become a man ;
> Who dares do more is none ;"

to which Lady Macbeth replies, —

> "What beast was't, then,
> That made you break this enterprise to me ?"

This line, which stands uncontradicted, proves the point conclusively. In the second place, when did he break the enterprise? Our answer is, before the opening of the play. If this answer is not correct we have a right to assert that there must be tangible evidence of the beginning of the plot in the scenes preceding the murder. If we cannot find it there we must then conclude that our answer is correct. Now, where might the idea have been suggested? In the letter Macbeth writes to his wife, or after the arrival of the king at the castle of Macbeth. The letter, surely, does no more than vaguely hint at murder; and even if it is contended that there is such a suggestion between the lines, that suggestion would mean nothing unless the murder had been planned beforehand, or at least had been broached. It can hardly be argued that since Lady Macbeth reads but a portion of the letter (which is evident from the abrupt beginning), the plan might have been set forth in the unread part. Is it likely that Shakespeare would leave such an important fact open to discussion? If

we are to believe that the murder is suggested in the unread portion of this letter, then surely it would have been of sufficient importance to warrant Shakespeare in making his position clear. Again, is it likely that Macbeth would have suggested such a crime in a letter that might fall into hands other than those for which it was intended? There is now left the second possibility; i.e., that the murder was planned after the arrival of the king. This, too, is untenable. Lady Macbeth endeavoring to urge her husband to the murder says, Act I., scene vii., —

> "Nor time nor place did then adhere,
> And yet you would make both."

In other words, When you first suggested this to me, the time for carrying our plot into action was not propitious, nor could we find a place where we might successfully carry out our scheme. Then she adds, "They have made themselves," which, paraphrased, clearly means, The king has now come under our very roof; this is the time, this is the place. Hence it must follow that when the assassination was first discussed, it must have been at some time previous to the arrival of the king.

It may be said that this gives no positive direction as to recitation. Granting this point, the analysis given above may at least serve to show how a careful study of the text will ofttimes prevent flagrant misconceptions. But the knowledge of who is the leading spirit in the drama will very vitally affect the characterization of these two people.

The Merchant of Venice affords another example, showing how a careful analysis of the text will reveal the author's intention as to the manner in which a character

should be portrayed. The question often arises, How is it that a man of affairs, a man of the world such as Antonio, should enter into a compact with Shylock that is likely to cost the former his life? Shakespeare recognized that he had a difficult problem before him. The pound-of-flesh plot was not original with Shakespeare, but he saw in it a fine opportunity for dramatic effect. He recognized, also, that there must at least be probability in his story, and sought to justify himself in the following manner. He knew that Antonio, under normal conditions, would never have consented to such a bond, and therefore hangs over the head of the merchant a cloud of sadness and melancholy.

The first line of the play (and it may be remarked in passing that the opening lines of Shakespeare's plays are often most significant) is put into the mouth of Antonio: "In sooth, I know not why I am so sad." The speeches of the others, Salanio and Salarino, while laying great stress upon the merchant's wealth, really serve the purpose of bringing out the extraordinary sadness of the latter's character. Almost every speech of Antonio in this first scene serves the more to impress upon us the sadness of the man. How significant is this one:—

> "I hold the world but as the world, Gratiano;
> A stage where every man must play a part,
> And mine a sad one."

The speech of Gratiano assists in bringing out the sadness in Antonio's character:—

> "You look not well, Signior Antonio;
> You have too much respect upon the world:
> They lose it that do buy it with much care.
> Believe me, you are marvelously changed."

From this brief study of the first scene it is impossible not to learn that it was Shakespeare's intention that Antonio should be presented as a taciturn, melancholy man; and the purpose in so presenting him is to give the pound-of-flesh incident a degree of verisimilitude.

Another very interesting example is found in the Trial scene from the same play. What is the author's purpose in inserting the two speeches of Portia and Nerissa, respectively, concerning the remarks of their husbands, in which the latter express a willingness that their wives should be sacrificed to save Antonio? In another connection we have discussed the meaning of these speeches, and the student is reminded of that discussion at this moment as an illustration of the point now under consideration. See page 331.

Again, in most stage presentations of *Julius Cæsar* the short scene of the fourth act following the Forum scene is generally omitted. The ground of this omission is that this little scene is an anticlimax to the finale of the Forum scene. This is an interpretation one should not assume without careful study. If we regard the play simply as a story, then, perhaps, the scene would be out of place; but there is a deeper interest in this tragedy than that of the life and death of Brutus and Cæsar. The motive of this drama is the struggle between democracy and monarchy; and it is a masterful touch of the poet that shows us the instability and weakness of the citizens of Rome, and hence the futility of the efforts of the conspirators. The Roman populace was incapable of self-government. From the beginning to the end of the play the poet adroitly brings out their vacillation. The mob that can be so moved as to kill Cinna the poet simply because he bears the name of

one of the conspirators against whom Antony had incited them to feelings of revenge, is the poet's most significant illustration of their utter irresponsibility. Hence for the deep student of the play this scene is the true climax of the act.

Further, immediately after the Quarrel scene between Brutus and Cassius, Act IV., scene iii., there enters a poet who utters a few lines and then is unceremoniously ejected. This part is invariably omitted in stage presentation. I ask again, Why did Shakespeare introduce the poet? His introduction at that particular point of the play is peculiarly striking. Shakespeare must have known this, and have had in mind some particular purpose. The poet utters two lines of doggerel as follows:—

> "Love and be friends, as two such men should be,
> For I have seen more years, I am sure, than ye."

Cassius, rejoicing in the fortunate outcome of his interview with Brutus, an interview that at one time threatened to terminate so seriously, bursts into laughter, and evidently enjoys the atrocious rhyme. But Brutus, usually so dignified, so thoughtful of the feelings of others, blurts out, "Get you hence, sirrah, saucy fellow, hence;" and then the impetuous, irascible Cassius pleads with Brutus, but to no avail. In an angry tone Brutus says, —

> "I'll know his humor, when he knows his time:
> What should the wars do with these jigging fools?"

and Cassius thrusts out the poet. "I did not think you could have been so angry," says Cassius. Then Brutus gives his explanation. "O Cassius, I am sick of many griefs." Here is the explanation. Brutus, usually so

self-controlled, so considerate, has griefs too great even for his stoic nature to bear. As we listened to the Quarrel scene we asked ourselves again and again, Is this the Brutus whom we saw in the garden with his beloved Portia? Is this the hero of Rome? Why this change? How can we understand the harsh and almost coarse arraignment of his friend?

> "By the gods,
> You shall digest the venom of your spleen
> Though it do split you; for, from this day forth,
> I'll use you for my mirth, yea, for my laughter,
> When you are waspish."

This is not the Brutus whom we loved. Now the poet's art comes to Shakespeare's aid. If the intrusion of the "jigging fool" could so upset him, is it any wonder that the misdemeanor of Cassius could so completely change his nature? Cassius says to him,—

> "Of your philosophy you make no use,
> If you give place to accidental evils;"

and then we learn the source of all his griefs when Brutus says, "Portia is dead." The death of Portia is the cause of the change that has come over the spirit of Brutus, which change is so marvelously impressed upon us by the simple and yet most artistic device of the introduction of the poet.

All literature contains many examples such as these. My purpose in calling the student's attention to them is that he may be encouraged in a more careful study of the text, without which he must surely fall ofttimes into grievous error. The study of such cases will awaken within him an alertness that will often lead to the discovery of the author's intent, which in turn will add greatly to the

vocal and gestural interpretation of the characters, and will, moreover, prevent those erratic and incongruous interpretations so distasteful to the student of literature.

I. Analysis of *King Robert of Sicily*.—We are now to examine in detail a poem as an example of literary analysis. Let it not be supposed that it is claimed that there are no other interpretations of words and lines than are herein set forth. It is maintained, however, that unless the student arrives at some self-consistent interpretation, artistic rendition will be impossible.

The poem is an allegory, having for its theme Pride and its Punishment. The story is divided into six acts, which may be respectively entitled, The Temptation, The Fall, The Punishment (with which the poem has most to do), The Repentance, The Confession, The Restoration,—a perfect analogon of the Christian scheme of redemption.

The opening lines introduce King Robert in the midst of regal splendor. This and his kinship with the Pope, Europe's religious sovereign, and with the Emperor of Allemaine, one of the most powerful military monarchs, are the source of his pride. It is the hour of evening prayer, when man, communing with his God, should feel his own insignificance and dependence. But Robert

> "at vespers proudly sat
> And heard the priests chant the *Magnificat*."

This suggests the keynote of the drama; and how better could the author impress this upon us than by describing the King as proud at such a time. Over and over again the monks repeat portions of the *Magnificat*, until at last the King turns to his learned clerk to ask a transla-

tion of the Latin text. His query reveals another aspect of Robert's pride. The brother of a Catholic Pope, the ruler of a Catholic kingdom, has not deigned to learn the sacred tongue of his church. And what do the words mean? It happens (artistically) when for once the proud monarch shows sufficient interest in the words of the religious ceremony to ask that they be translated, that the monks are pronouncing what is virtually a judgment upon the sinful man. They are the solemn words of warning which, if he heed, may save him from his impending doom. To punish one for doing what he does not know to be sinful is not the way of Providence. King Robert, then, must be made aware of his iniquity, and hence the author puts the demand for a translation into his mouth. The clerk gives the meaning of these words in the *Magnificat*, thus bringing the King face to face with his sin. Then it is that Robert dares defy "th' Omnipotent to arms." He regards the words of the priests as a challenge. He asserts boldly his self-reliance and independence of all divine aid. Note how his arrogance is brought out by such phrases as "seditious words," "only by priests," and by the bold defiance with which his speech concludes: —

> "For unto priests and people be it known,
> There is no power can push me from my throne."

And then the proud King shows his utter disregard of the divine warning by yawning and falling asleep with the words of the *Magnificat* still ringing in his ears.

The first words of the third act present King Robert in a new situation. He who has been accustomed to awake surrounded by his chamberlains and pages, opens his eyes to find himself alone in the darkness of the church, — a

darkness that is made more terrible by the few dim tapers that light "a little space before some saint." Already the punishment has begun, although the King fails to recognize it: he regards his position as simply an accident. We can conceive his rage that he should upon awaking find himself thus unattended. His kingly dignity deserts him. He rushes hither and thither in his consternation, crying and shrieking, uttering oaths and imprecations. But the only answer he receives to his shouts for help are echoes of his own words, coming back to him as the ironical laughter of the dead priests whose religion he has mocked. This description gives us a hint as to the manner of King Robert's punishment. By degrees he comes to realize that he is divested of all the attributes of kingship, until at last he is reduced to the position of a court jester.

We may notice in this scene how, in the presence of the slightest mishap, the very essence of kingliness — dignity — has deserted him.

And now the sexton, who has heard his cry, goes falteringly to investigate. To his question, "Who is there?" the King, half choked with rage, replies, "'Tis I, the King;" but so changed is his voice that it is no longer recognized by the sexton, who believes it to be that of some common vagabond. Here is another touch by which the author discloses the degradation of King Robert. That menial, who would have deemed it a special privilege to be allowed to prostrate himself in the dust before his King, characterizes his utterance as that of a drunken vagrant. But whoever he may be he must be released; and so the portals open wide, and before our eyes appears the sorry figure of the King, whose fright and consternation are so

well depicted in the closing lines of the scene. King Robert's dignity is gone, and now his self-control deserts him.

The opening lines of the third scene of this act remind us of the regal splendor in the midst of which we found the King at the opening of the poem, but we are reminded of this only that the contrast with his present condition may be the more striking.

> "Bareheaded, breathless and besprent with mire,
> With sense of wrong and outrage desperate,"

he rushes headlong to the palace, mounts the sounding stair, and reaches at last the banquet-room. But what a picture meets his eyes! There, seated upon *his* throne, and wearing *his* robes, and crown, and signet-ring, is an angel, who has been sent down to punish the haughty monarch. Imagine the rage of Robert when, standing in his own halls, the angel demands of him who he is, and why he has come. With haughty pride he answers, "I am the King." He means not only that he is nominally King, but that his power is dependent upon no one. He reigns because he chooses to reign, and is accountable to none for his action. Forgetting that kingly sway is simply divine authority temporarily delegated to the mortal, King Robert dares to bid defiance to Almighty God himself. No sooner has the reply passed his lips than we note another step in his degradation. The courtiers, whose lives heretofore have been at the disposal of the King, grasp their swords in angry response to his bold challenge, whereupon the angel answers with unruffled brow, — and how significant is the "unruffled brow" of the calm soul within, significant too, of the fact that God punishes not

in wrath, but in mercy, — "Nay, not the King, but the King's Jester," and then pronounces the sentence upon the unfortunate man. And how appropriate is the punishment: To become a jester, and to have for his counselor an ape! No one recognizes him; and deriving rare sport from the action of this would-be King, the pages and the court attendants thrust him from the hall. Again we note the author's purpose as King Robert enters the dining-hall of the men-at-arms. The pages, we may suppose, have run on before, and told the story of this strange being who believes himself to be their King; and as he enters into their midst we see them rise, and hear them fill the hall with the mock toast, "Long live the King!"

Let us stop here a moment to note the stages of King Robert's degradation. He awakes to find himself alone; then his fright and consternation; then his infuriate rage; then his undignified escape from the church, as, afraid of being alone, he rushes like a madman to his palace, where he finds he is unknown; then we note the question of the angel and King Robert's answer, which is followed by the uprising of the courtiers; then the sentence and his ignominious dismissal from the hall; the tittering of the pages; and last of all the climax in the sarcastic toast of the men-at-arms.

Exhausted by the intense strain that he has undergone, King Robert falls asleep upon his bed of straw. But dawn brings him no relief. As he opens his eyes the fearful trial through which he has passed flashes before his mind, and he endeavors to shake it off as if it were a nightmare. But the rustling of the straw upon which he lies brings him to the consciousness of his terrible plight. He sees the cap and bells, he hears the champing of the

steeds in the stable, and last, and most frightful of all, discerns the revolting figure of the wretched ape, his counselor. Then in two lines the author sums up his story as far as it has progressed. The great world, the only world in which King Robert lived and believed, is turned to dust and ashes. As the hungry traveler on the shores of the Dead Sea plucks from the tree the apple which is to satisfy his hunger, but finds within the tempting exterior only decay and rottenness, so King Robert's world, that seemed to him so fair, turns to dust and ashes at his touch. Now, at last, King Robert recognizes his condition, and perhaps, too, begins to see that it is no accident that has brought him where he is. But his pride and obstinacy are stronger than ever; and he determines that nothing shall humiliate him, nothing shall cause him to retract his sacrilegious words of defiance. We see truly that there *is* a power to push him from his throne, but he, blinded by pride, cannot or will not recognize it.

We come now to the suggestive interlude that has already been commented upon. The calm, restful picture of prosperous Sicily comes aptly in to relieve the strain of the King's suffering, but the very prosperity of the island serves only to intensify his anguish. Mocked at and scoffed, the butt of every courtier, with his only friend the ape, he wanders a slave through those halls in which he had been wont to command. Day by day his punishment becomes more unbearable, and yet his spirit is unbroken. For three long years his pride continues unsubdued. Day by day the angel meets him, and puts to him that suggestive question, "Art thou the King?" and day by day, with undiminished rage and bitterness, King Robert lifts high his forehead, and haughtily answers

back, "I am, — I am the King." This portion of the allegory is quite clear. God has so arranged his world that those who will may pursue the course of righteousness. God's eternal laws are saying to us every day, Art thou the King?" and it is only man's pride and selfishness that urges him to reply as King Robert did. We have but to conform to God's laws as we understand them to have peace and contentment. This is the lesson that Longfellow's allegory teaches us. The angel in this story need not necessarily indicate a special messenger sent forth to punish the king, but rather the laws of the universe against which King Robert had set himself in open revolt. When one adjusts himself to law he is like one swimming with the current, which to oppose is failure, ruin, heartbreak, death.

Let us note that King Robert's suffering has become more and more intense as time has gone on. And here, again, the allegory stands out. The punishment for the violation of law becomes greater and greater as one persists in the violation. With humanity, as with King Robert, the difficulty of freeing one's self from the thrall of evil-doing becomes harder and harder as time passes.

We can easily imagine King Robert nursing his wrath with thoughts of vengeance. With each new indignity heaped upon him, we can imagine him saying to himself, The day of reckoning will come; then woe betide ye who have put me to this shame. But to whom shall he turn? Every friend has deserted him, every arm upon which he has leaned has been drawn away. If he could but send intelligence of his condition to his brothers, then might he hope for recognition. Day after day he harbors these thoughts, when at last, into the darkness and gloom

of his life comes a ray of light. Messages have been sent summoning King Robert to meet his brothers in Rome.

Again we have the interlude. We see before our eyes the gorgeous cavalcade as it passes on its way to the Holy City, and in the midst of it the dejected figure of the would-be King, sitting upon his piebald steed, and behind him the chattering ape. But, thinks King Robert, At last the day of reckoning is come. As the Pope pronounces his benediction upon the visiting embassies, the Jester bursts through the throng. It has already been shown how all have deserted Robert, how every earthly help has been taken from him, and we see now that his last chance has come. Without the slightest fear that his appeal may be in vain, the King rushes into the presence of the Pope, demanding recognition; but to his impassioned words there is no response but the astonished gaze of bewilderment from his brothers. The poor man now realizes that his last hope is slipping from him. Where shall he turn if his final appeal be in vain? There stretches before him years and years of suffering and degradation, scorn and obloquy. For him who had held the scepter many years unchallenged, there is left now only servitude and despair. Think, then, of his anguish as he appealingly says, —

> "Do you not know me? Does no voice within
> Answer my cry and say we are akin?"

The Pope views him in silence. But what is the agony of King Robert when the hand that he had expected would reach out to him in brotherly love, thrusts him back with a laughing jest, —

"It is strange sport
To keep a madman for thy Fool at court.'

And so the meeting that he had dreamt of and prayed for so long, the meeting that was to restore him to his position, only takes away his last hope, and leaves him reeling on the brink of madness. Here, again, the purpose of the allegory is manifest. Just so long as man opposes the inevitable, just so long does his punishment continue and grow harder and harder to bear. True liberty is not synonymous with license; man is free only when he chooses to conform to the higher laws in the midst of which he lives. If King Robert had at any time in the course of the past three years condescended to submit to the inevitable, at that very moment the angel would have disappeared, and the King would have been restored to his own. So in life. The moment that one who finds himself out of harmony with God's laws chooses but to adjust himself to those laws, that moment brings peace.

And now Easter Sunday gleams upon the sky. The Easter-tide, with its lesson of new birth, comes to the Holy City, and the story of the resurrection of the Christ fills with new fervor the hearts of men. King Robert comes at last to the consciousness of his sin. All earthly hope has passed, and to those eyes that pride has blinded for so long comes the vision of eternal love. To those ears deafened by arrogance and obstinacy comes the sound of the rustling garments of Him who brought peace and good-will to men. At last the suffering monarch recognizes his sin, and with the hot tears of repentance falling down his cheeks, he sinks upon the floor in prayer. Is not this the experience of all men? For years and years

a man has endeavored with his feeble powers to swim against the current of eternal power, until at last the consciousness of the futility of his efforts dawns upon him, and he reverses his course, content to let himself be borne on by the great stream of divine love.

King Robert has now repented; but repentance without confession is of no avail. The murderous king who has slain his brother Hamlet feels the anguish of remorse as he stands within his private chamber before the figure of the crucified Christ. He says, —

> 'My words fly up, my thoughts remain below;
> Words without thoughts never to heaven go."

King Robert perceives this great truth. His punishment has made him humble. He is willing to resign everything; and when, once more, the familiar question of the Angel is heard, with most pathetic humility he says, —

> " Thou knowest best.
> My sins as scarlet are; let me go hence,
> And in some cloister's school of penitence,
> Across those stones that pave the way to heaven
> Walk barefoot till my guilty soul be shriven."

No sooner has this condition of Robert's heart been manifested, than the whole palace is filled with the holy light of God's forgiveness, and once more the author brings in the chanting of the monks; but how different is its significance now in the ears of King Robert. At the time the *Magnificat* was interpreted to him, it was the "*Deposuit potentes*" that applied to King Robert. He was one of the mighty, the mighty proud that God was to put down. Now he is one of the humble, and is to be raised up. Through the chanting of the monks one clear

note is heard, the note that explains to King Robert that it has been through God's love of the sinner that he has been made to undergo such fearful suffering, —

> "I am an Angel, and thou art the King."

The moment that one makes up his mind to conform to law he becomes himself. It is only when one sees himself as he really is that he becomes a true man; and so the last stanza of the poem shows us King Robert restored to his former place, and —

> "all appareled as in days of old,
> With ermined mantle and with cloth of gold."

The poem closes with a passage that presents him in striking contrast to what he has been through the past three years. When the courtiers left King Robert he was sacrilegiously defying the mandate of the Almighty; when they see him again as *the King* they find him — and his attitude is the prophecy of his future life, —

> "Kneeling upon the floor, absorbed in silent prayer."

KING ROBERT OF SICILY. — H. W. LONGFELLOW.[1]

ACTS I. AND II. THE TEMPTATION AND THE FALL.

Connections and Surroundings — Introduction

Robert of Sicily, brother of Pope Urbane
And Valmond, Emperor of Allemaine,
Appareled in magnificent attire,
With retinue of many a knight and squire,
On St. John's eve, at vespers, proudly sat
And heard the priests chant the *Magnificat.*
And as he listened, o'er and o'er again
Repeated, like a burden or refrain,

[1] By permission of, and arrangement with, Houghton, Mifflin & Co.

He caught the words, "*Deposuit potentes*
The Warning — *De sede, et exaltavit humiles;*"
And slowly lifting up his kingly head
He to a learned clerk beside him said,
"What mean those words?" The clerk made answer meet,
"He has put down the mighty from their seat,
And has exalted them of low degree."
Thereat King Robert muttered scornfully,
"'Tis well that such seditious words are sung
The Fall — Only by priests and in the Latin tongue;
For unto priests and people be it known,
There is no power can push me from my throne!"
And leaning back, he yawned and fell asleep,
Lulled by the chant monotonous and deep

ACT III. THE PUNISHMENT.

Scene 1:

Punishment begins, but King Robert does not recognize his misfortune as punishment — When he awoke, it was already night; — Contrast
The church was empty, and there was no light,
Save where the lamps, that glimmered few and faint,
Lighted a little space before some saint.
He started from his seat and gazed around,
But saw no living thing and heard no sound. — and
He groped towards the door, but it was locked;
Loss of dignity — He cried aloud, and listened, and then knocked,
And uttered awful threatenings and complaints,
And imprecations upon men and saints.
The sounds reëchoed from the roof and walls — Movement
As if dead priests were laughing in their stalls.

Scene 2:

Alienation — At length the sexton, hearing from without — Movement[1] (continued)
The tumult of the knocking and the shout,
And thinking thieves were in the house of prayer,
Came with his lantern, asking, "Who is there?"
Half choked with rage, King Robert fiercely said,
"Open: 'tis I the King! Art thou afraid?"
The frightened sexton, muttering with a curse,
"This is some drunken vagabond, or worse!"

[1] The attention of the student is here directed to the progress of the punishment from stage to stage to the end of Act III.

Turned the great key and flung the portal wide;
A man rushed by him at a single stride,
Haggard, half naked, without hat or cloak,
Loss of self-control — Who neither turned, nor looked at him, nor spoke,
But leaped into the blackness of the night,
And vanished like a specter from his sight.

Scene 3:

Complete loss of dignity and self-control — Robert of Sicily, brother of Pope Urbane — Repetition
And Valmond, Emperor of Allemaine,
Despoiled of his magnificent attire,
Bareheaded, breathless and besprent with mire,
With sense of wrong and outrage desperate,
Strode on and thundered at the palace gate
Rushed through the courtyard, thrusting in his rage
To right and left each seneschal and page,
And hurried up the broad and sounding stair,
His white face ghastly in the torches' glare.
From hall to hall he passed with breathless speed;
Voices and cries he heard, but did not heed,
Until at last he reached the banquet-room,
Blazing with light, and breathing with perfume. — Contrast

Scene 4:

Instrument of punishment — There on the daïs sat another king,
Wearing his robes, his crown, his signet-ring —
King Robert's self in features, form, and height,
But all transfigured with angelic light!
It was an Angel; and his presence there
With a divine effulgence filled the air,
An exaltation, piercing the disguise,
Though none the hidden angel recognize.

Scene 5:

A moment speechless, motionless, amazed,
The throneless monarch on the Angel gazed,
Who met his look of anger and surprise
With the divine compassion of his eyes;
Then said, "Who art thou? and why com'st thou here?"
To which King Robert answered, with a sneer,
"I am the King, and come to claim my own
From an impostor, who usurps my throne!"

And suddenly, at these audacious words,
Alienation Up sprang the angry guests, and drew their swords ;
The Angel answered, with unruffled brow,
"Nay, not the King, but the King's Jester ; thou
The sentence Henceforth shall wear the bells and scalloped cape,
And for thy counselor shalt lead an ape ;
Thou shalt obey my servants when they call,
And wait upon my henchmen in the hall!"

Scene 6 :

Deaf to King Robert's threats and cries and prayers,
They thrust him from the hall and down the stairs ;
A group of tittering pages ran before,
Alienation And as they opened wide the folding door,
His heart failed, for he heard, with strange alarms,
The boisterous laughter of the men-at-arms,
And all the vaulted chamber roar and ring
With the mock plaudits of "Long live the King!"

Scene 7 :

Next morning, waking with the day's first beam,
He said within himself, "It was a dream!"
But the straw rustled as he turned his head,
Recognition of punishment There were the cap and bells beside his bed ;
Around him rose the bare, discolored walls,
Close by, the steeds were champing in their stalls,
And in the corner, a revolting shape,
Shivering and chattering, sat the wretched ape.
It was no dream ; the world he loved so much
Had turned to dust and ashes at his touch! Contrast emphasized

There is a power to push him from the throne!

Scene 8 :

Days came and went ; and now returned again
To Sicily the old Saturnian reign ;
Under the Angel's governance benign
The happy island danced with corn and wine, Interlude
And deep within the mountain's burning breast
Enceladus, the giant, was at rest.

Scene 9:

Meanwhile King Robert yielded to his fate,
Sullen and silent and disconsolate.
Dressed in the motley garb that Jesters wear, Contrast
With look bewildered, and a vacant stare,
Close shaven above the ears, as monks are shorn,
By courtiers mocked, by pages laughed to scorn,
His only friend the ape, his only food
Continued suffering and obstinacy What others left, — he still was unsubdued.
And when the angel met him on his way,
And half in earnest, half in jest, would say,
Sternly, though tenderly, that he might feel
The velvet scabbard held a sword of steel,
"Art thou the King?" the passion of his woe
Burst from him in resistless overflow,
And, lifting high his forehead, he would fling
The haughty answer back, "I am, I am the King!"

Scene 10:

Almost three years were ended; when there came Interlude
Ambassadors of great repute and name
From Valmond, Emperor of Allemaine,
Unto King Robert, saying that Pope Urbane
By letter summoned them forthwith to come
On Holy Thursday to his city of Rome.

The Angel with great joy received his guests,
And gave them presents of embroidered vests,
And velvet mantles with rich ermine lined,
And rings and jewels of the rarest kind.
Then he departed with them o'er the sea and
Into the lovely land of Italy,
Whose loveliness was more resplendent made
By the mere passing of that cavalcade,
With plumes, and cloaks, and housings, and the stir
Of jeweled bridle and of golden spur.
And lo! among the menials, in mock state,
Upon a piebald steed, with shambling gait,
His cloak of foxtails flapping in the wind,
The solemn ape demurely perched behind,

King Robert rode, making huge merriment
In all the country towns through which they went. — Contrast

Scene 11:

The Pope received them with great pomp and blare
Of bannered trumpets on St. Peter's square,
Giving his benediction and embrace,
Fervent and full of apostolic grace.
While with congratulations and with prayers,
He entertained the Angel unawares,
Robert, the Jester, bursting through the crowd,
Into their presence rushed, and cried aloud,
"I am the King! Look and behold in me
Robert, your brother, King of Sicily!
This man, who wears my semblance to your eyes,
Is an impostor in a king's disguise.
Do you not know me? Does no voice within — Last hope
Answer my cry, and say we are akin?"
The Pope in silence, but with troubled mien,
Gazed at the Angel's countenance serene;
The Emperor, laughing, said, "It is strange sport
To keep a madman for thy Fool at court!"
And the poor, baffled Jester in disgrace — Complete alienation
Was hustled back among the populace.

ACT IV. REPENTANCE.

In solemn state the Holy Week went by,
And Easter Sunday gleamed upon the sky;
The presence of the Angel, with its light,
Before the sun rose, made the city bright,
And with new fervor filled the hearts of men,
Who felt that Christ indeed had risen again. — Knowledge of sin
Even the Jester on his bed of straw,
With haggard eyes the unwonted splendor saw,
He felt within a power unfelt before,
And, kneeling humbly on his chamber floor,
He heard the rushing garments of the Lord — Repentance
Sweep through the silent air, ascending heaven-ward, — Contrast with last two lines of Act II.

ACT V. CONFESSION.

And now the visit ending, and once more
Valmond returning to the Danube's shore,
Homeward the Angel journeyed, and again
The land was made resplendent with his train,
Flashing along the towns of Italy
Unto Salerno, and from thence by sea. — Repetition
And when once more within Palermo's wall,
And seated on the throne in his great hall,
He heard the Angelus from convent towers,
As if the better world conversed with ours,
He beckoned to King Robert to draw nigher,
And with a gesture bade the rest retire.
And when they were alone, the Angel said,
"Art thou the King?" Then, bowing down his head, — Contrast
King Robert crossed both hands upon his breast,
And meekly answered him: "Thou knowest best!
My sins as scarlet are; let me go hence,
And in some cloister's school of penitence,
Across those stones that pave the way to heaven,
Walk barefoot till my guilty soul be shriven."

The Angel smiled, and from his radiant face
A holy light illumined all the place,
And through the open window, loud and clear,
They heard the monks chant in the chapel near,
Above the stir and tumult of the street: — Repetition
"He has put down the mighty from their seat,
And has exalted them of low degree!"
And through the chant a second melody
Rose like the throbbing of a single string: — Revocation of sentence
"I am an Angel and thou art the King!"

ACT VI. RESTORATION.

King Robert, who was standing near the throne,
Lifted his eyes, and lo! he was alone
But all appareled as in days of old,
With ermined mantle and with cloth of gold;

And when his courtiers came, they found him there,
Kneeling upon the floor, absorbed in silent Contrast
prayer.

II. Analysis of Mark Antony's Funeral Oration. — It is our purpose to analyze Mark Antony's funeral oration as a study in oratorical tact. Whatever we may have to say concerning the legitimacy of Antony's methods, we must bear in mind that he was talking to an ignorant, vulgar mob; that he fully appreciated this fact, and adjusted his style to his environment. What he was aiming at was the creation of a certain sentiment antagonistic to Brutus and Cassius and favorable to himself. As the great Irish orator once remarked, "A fine speech is a great thing; but the greatest thing is the verdict." Bearing this in mind, we may the better be prepared to appreciate the consummate art of Mark Antony.

I shall take for granted that the student is tolerably familiar with the play of *Julius Cæsar*, and hence with the conditions leading up to the great Forum scene. Brutus has permitted Mark Antony to speak in Cæsar's funeral, having extracted from him a promise that he would say nothing unfavorable to the conspirators. The day of the funeral is at hand. Brutus first addresses the citizens in a speech which is the consummation of what an oration should not be. Brutus makes his plea to the Roman people; his remarks lack everything but honesty. In plainest, bluntest fashion, paying no attention whatsoever to the simplest principles of popular oratory, he informs the citizens that he has killed Cæsar because he was ambitious. But what do the vulgar citizens care for such things? In our own time, two thousand years after Cæsar, the political

boss can drive his henchmen to the polls to vote in any given way for a dollar or two a head. How much, then, can we expect in the days when the common citizens were little more than slaves? Brutus is an altruist, and therefore believes that the mob will regard the conspiracy as he does. Cæsar fell by the sword of his dearest friend because Rome's liberty was in danger. It was that these citizens, to whom Brutus now spoke, might continue to enjoy the freedom or partial freedom that was their present lot that Brutus joined the heinous conspiracy of Cassius.

But note, not a word of this to the mob; no attempt to show them that it was for their particular individual interest that Cæsar died. As the speech of Brutus concludes, and Mark Antony with Cæsar's body appears upon the scene, Brutus remarks, —

> "Here comes his body, mourned by Mark Antony, who, though he had no hand in his death, shall receive the benefit of his dying, a place in the commonwealth; as which of you shall not?"

In other words, he throws into a parenthesis (and probably would not have uttered it at all had it not been that Antony appeared at this moment) his strongest argument with these people. It was that every Roman citizen should have a voice and place in the commonwealth that Cæsar died. This should have been the keynote of his whole oration. Mark Antony has but one argument with such a mob, and that is that Cæsar loved each one of them as individuals, and this love is manifested in the will. All his oration is arranged to enhance the effect of this will, and it is our purpose now to examine in detail Mark Antony's method.

As Brutus concludes his speech, the air is filled with

shouts and acclamations. "Bring him with triumph home unto his house," shouts one. "Give him a statue with his ancestors," cries another. And the death-knell of Brutus' hopes are sounded when the Third Citizen shouts, "Let him be Cæsar!" These four words, introduced most naturally, and without apparent effort or strain on Shakespeare's part, are most significant as indicating the utter futility of the oratory of Brutus. It was that Rome should have no Cæsar that Brutus had dipped his hand in the blood of his friend; and yet the conclusion of his speech in justification of his course is greeted by the shout, Let's have another Cæsar! Mark Antony notes the effect of the speech of Brutus, and the difficulty of his task appears to him the greater.

One false step at the beginning, and his opportunity is lost. Let the student search all the records of oratory and he will find no more consummate exhibition of oratorical tact than is manifested in the opening words of Antony: "For Brutus' sake, I am beholding to you." His first words are a tribute to their newly erected idol and to the citizens themselves. Surely no one could take exception to that; and yet the Fourth Citizen, who has heard only the word "Brutus," bursts forth with, "What does he say of Brutus?" and after he gets his answer, he says again, "'Twere best he speak no harm of Brutus here." The purpose of the poet is quite plain. He desires to show us in these few words the temper of the mob; and the speech of Antony can never be understood in its completeness unless we study carefully the words and actions of the citizens. Mark Antony's purpose is to affect the mob; and unless we note them, how can we hope to understand the speech? At last the Second Citizen pleads for peace,

for evidently the mob are very turbulent, and Antony begins again: "You gentle Romans" — and there breaks off. What does the poet convey by this dash? The next few words tell us. Some citizens cry, "Peace, ho! let us hear him." Thus we see that as Antony endeavored to speak, his voice was drowned. The mob are in no mood to listen to him, and it is only the fairmindedness of a few citizens that gets him a hearing at all. There is now a lull, of which Mark Antony proceeds to take advantage. He has no time for statuesque posing; he has, perhaps, five seconds in which to place his whole case before the jury; he must let them understand his attitude in this matter, and he states what pretends to be his whole case in nine words, "I come to bury Cæsar, not to praise him." His whole manner says, You need not fear me, friends; I have nothing to say concerning Cæsar. Brutus, the noble, the patriotic, the unselfish, has shown you that the assassination of Cæsar was justifiable; I shall say nothing to the contrary. No exception can be taken to this, and the mob now give him their attention. He continues, —

> "The evil that men do lives after them;
> The good is oft interred with their bones.
> So let it be with Cæsar."

In other words, I shall say nothing in extenuation of Cæsar's course; it is enough that he is dead; let us bury him and forget him. The point we must bear in mind is that the citizens at the beginning are strongly antagonistic to Mark Antony. Before he can hope to do anything with them he must first get their attention, and, secondly, must relieve them of the tension of antagonism. They have been keyed up by the excitement of the past few

days, and none knows so well as Antony to what extremes such a mob will go if opportunity is offered. When we remember that at the conclusion of Antony's speech the mob, made wild by his words, were ready to tear to pieces an innocent man simply because he happened to bear the same name — Cinna — as that of one of the conspirators, we have some idea of the temper of that Roman horde. Antony resumes, "The noble Brutus hath told you Cæsar was ambitious," and then virtually concedes that Brutus was right; that there is no palpable doubt as to the justice of Brutus' verdict. The emphasis in the next line is not upon "if" or "were;" the words are almost slurred, and the tone and manner are concessive. Paraphrased, it means, I grant that he may have been ambitious, and such ambition was a grievous fault. And here we note the introduction of a theme that forms one of the most striking melodies in this magnificent symphony. As was said before, the mob are strongly antagonistic, and Antony's endeavor must be to soften them. How shall he do it? He says, Cæsar was ambitious, but O friends, see this prostrate form before us, and tell me if Cæsar has not paid a fearful price for his ambition. He does not dwell too long on that theme, but passes on again to pay his respects to Brutus and the other conspirators. It is scarcely necessary to take in detail each line of this first part of the speech, but we must look closely at one or two important features. Of course, after what has been said, it would be needless to argue that there is no trace of sarcasm in the "honorable men." As a matter of fact, Antony uses that term to strengthen his position. But let us note in what connection this phrase is used. The first time Antony utters it, he is simply thanking the con-

spirators, as it were, for the opportunity of thus speaking to the mob. The second time he says, "He was my friend, faithful and just to me," and then, "But Brutus says he was ambitious." Now, the student will remark that each time thereafter the incongruity between Mark Antony's argument and the phrase "honorable men" becomes more and more significant, until at last, as we shall see, even upon the mind of this slow-thinking mob there dawns the consciousness of Antony's purpose in using this phrase. Let us now note that Antony offers three or four arguments to disprove what Brutus spoke. A very important question must here be decided, — Is the manner of Antony argumentative? Is there anything in the text that may give us a hint as to Antony's method? I think there certainly is. After every assertion to prove that Cæsar was not at all ambitious, Antony remarks, —

> "But Brutus says he was ambitious,
> And Brutus is an honorable man."

It is incredible that Antony could have asserted his arguments with great strength, and then have followed them immediately with this modifying idea, so to speak. And then again, if it be argued that he utters the phrase "honorable men" in a manner evidently sarcastic, the text would disprove this interpretation. Two lines prove both points; for Antony says, "*Sure* Brutus is an honorable man," and then says, "I speak not to disprove what Brutus spoke." It seems to me that Antony's arguments, for arguments they surely are, and arguments which do disprove what Brutus spoke, fall from his lips as if he were thinking aloud. He is content to get his evidence before

the jury without any apparent effort to do so — without any desire to insist strongly upon it; his evidence is so concrete and tangible that he is content to let it sink into the minds of his audience of its own weight. Let us also observe that in this first part of the speech Antony's methods of touching their hearts are clearly developed. He moves them through pity for Cæsar, and sympathy with himself. "Grievously hath Cæsar answered it," is an example of his first method, and the lines which close the first part of the speech an example of the second. The noble Antony is so overcome by his feelings that his words choke him, and he must turn aside until he can recover his self-control.

Whether or not his emotions have overcome him to the extent that Antony manifests, the result of his turning aside is the same. It gives the mob an opportunity to vent their feelings, and we can rest assured that Antony's ear is on the alert for a hint which shall determine his future course. He has no cut-and-dried speech as Brutus had; he indulges in no oratorical flourishes, no euphuistic graces. He has a definite goal in view, and is content to reach it by any route, however circuitous, and that route is to be determined for him by his audience. It is plain from the conversation of the four citizens that Antony's words have not been without avail. There are but two speeches, however, that need particular notice. The Fourth Citizen already hints that there is some doubt in his mind as to Cæsar's ambition, and, "He would not take the crown," says he; "therefore 'tis certain he was not ambitious." What music is this to the listening ears of Antony! But more significant still is the remark of the First Citizen: "If it be found so, some will dear abide it."

This is the flame of mutiny, and is the second motive of the drama.

And now Antony resumes, apparently taking no notice of the speeches of the citizens. Pity is again his theme: O friends, says he, only such a short time ago as yesterday and Cæsar ruled the world; now not the basest serf will doff his cap in the presence of his corpse. This is a fine touch of human nature. We clamor for the arrest and execution of the assassin, but as he goes to the gallows, only the hard-hearted will refuse him pity. So no matter what Cæsar had done, according to Brutus, this appeal of Antony must go straight to their hearts. Then a new strain: —

> "O masters, if I were disposed to stir
> Your hearts and minds to mutiny and rage."

Why bring in these words here? What connection have they with the preceding lines? Apparently none. It is my belief that they constitute one of the most significant examples of oratorical tact found in all oratory. The First Citizen has remarked, If it be found that Cæsar was not ambitious, somebody will suffer for his murder. It would not do for Antony to let his audience know that he had heard their remarks; and, therefore, as he resumes his speech he appears to be utterly oblivious to them. But the flame that shall consume the entire conspiracy has been kindled, and Mark Antony with keenest insight now proceeds to fan it. "Some will dear abide it," rings in his ears and brain; and now he says, —

> "O masters, if I were disposed to stir
> Your hearts and minds to mutiny and rage."

But having kept the flame alive, he leaves this theme to pay his tribute again to the "honorable men." Then he draws with apparent unconsciousness a parchment from the folds of his toga; he tells them it is Cæsar's will, and at once they are all attention, craning their necks and stretching out their hands in mute appeal. Mark Antony notes their anxiety, and then feeds it by returning the will to his breast, as if he were afraid that if he read it he might be charged with an act of incendiarism. No, he says, friends, I must not read this will. Its contents would excite you. If you but knew how Cæsar loved you, as is shown by this will, every hair of his head would be wet with your tears. Now let us look more closely at Shakespeare's art. The citizens have spoken after some particular order, — first, second, third, fourth; first, third, second, fourth, and so forth. No citizen has been the center of attention. Now look at the Fourth Citizen. From the time that Antony draws out the will, that Fourth Citizen is the only particular speaker among the mob. He leads the rest, shouting, "Read the will, Mark Antony;" but he, knowing full well that delay will but add fuel to their passion, seems to put them off; he is compelling them to compel him to read the will. He says, If I should read this will to you it would make you mad. And again the Fourth Citizen leads the shouting: "You shall read us the will, — Cæsar's will." And again Antony says, "I have o'ershot myself to tell you of it." The next two lines of the speech of Antony are a master-stroke; the term "honorable men" is set over against the phrase, "Whose daggers have stabbed Cæsar." There is a challenge in this collocation; there is a challenge in the bluntness of those words, "Whose daggers

have stabbed Cæsar." The explosive consonants and the harsh, flat *a's* are a challenge. That Antony is conscious of this is clearly manifest in the last four words of his short speech, "I do fear it." If the mob should resent the challenge, he has provided a way to retire: "I do fear it." If not, his course is clear. Once more the Fourth Citizen speaks: "They were traitors, — honorable men," and for the first time into this phrase is injected the sarcastic inflection. It is from the lips of that citizen who at the beginning of the oration has said, "It were best he speak no harm of Brutus here," that we are first to hear the phrase "honorable men" used as sarcasm. That is why Shakespeare picks out this man, and makes him the central figure in the scene, in order that the effect of Mark Antony's speech may be the more apparent; this is the keystone of the arch; the turning-point has been reached, and this turning-point has been made significant by Shakespeare's art in handling his fourth citizen. An impregnable argument in favor of this interpetation, is this: If Mark Antony has ever in the course of his speech uttered the words "honorable men" with sarcastic inflection, they have absolutely no meaning in their present connection. It is because they have been uttered as if meant, that the speech of the Fourth Citizen now has its force. The Second Citizen now takes up the cry. Antony with apparent reluctance yields to their demands to read the will, and descends to take his place before the bier of his murdered friend. We see, then, that the anger of the citizens has abated. Their antagonism has been at least neutralized. Antony's purpose is to remold the now plastic material after his own fashion.

Instead of reading the will, he adroitly turns aside to

remind the people of their former love and admiration of Cæsar. This he does by showing the mantle that covers the body of the fallen hero. "You all do know this mantle." Yes, many a time they have seen it infolding the body of Cæsar, as he has driven victoriously through the streets of Rome. This touch is truly human. It is of the many associations the mantle has for the mob that Antony would lead them to think. Then the speaker reminds them of the hour Cæsar first put it on. And in what contrast stands out the picture of that day with its patriotic memories, as against the awful and sinister solemnity of the present occasion. Then follows the abrupt change. Through that garment made sacred by holiest memories "ran Cassius' dagger." What could be more dramatic than this contrast? From now on Antony seems to cast aside all restraint, as if hurried along by the intensity of his feelings. He is overcome by the base ingratitude of Cæsar's dearest friend, and raises his eyes to see those of the citizens suffused with tears, and then, with fine and yet well-concealed dramatic effect, he tears away the mantle from the face, and discloses the features of Cæsar, "marred by traitors."

As the people's gaze falls upon the face of their former idol, they vent their feelings in words of tenderest sympathy, until again we hear the strain of mutiny in the speech of the Second Citizen. "We will be revenged!" The mob take up the cry, shouting: "Revenge! About, — seek, — burn, — fire, — kill, — slay, — let not a traitor live!" and start to rush out. But they are brought back by one word from Antony, whom but a short while ago they had opposed and threatened.

The average orator would have let them take their

course. Not so Antony. He knows that it is pure excitement that moves them; and he knows, too, that that may die out as quickly now as it has done since the speech of Brutus. There is no reason in their excitement. They have no personal cause to avenge Cæsar's assassination. So Antony calls them back, knowing full well that the temporary restraint will in the end be an added incentive.

In a manner entirely controlled, he disavows all intention of stirring them to mutiny, which disavowal serves only, he well knows, to further stimulate them in that direction. He passes quickly from the idea of mutiny, and insinuates the true cause of the conspiracy. It was a "private grief," envy of Cæsar, not love of the people, that led to his murder. We do not like to be led by the nose when we are aware of it, and so Antony — how he knew human nature! — tells the mob that he has not come to steal away their hearts; that he is no orator; and then leads them back again to the contemplation of Cæsar's wounds. What a pathos there is in the collocation "sweet Cæsar's wounds!" And what art there is in the manner in which the orator leads the minds of his audience back to the theme of mutiny: —

> "But were I Brutus,
> And Brutus Antony, there were an Antony
> Would ruffle up your spirits, and put a tongue
> In every wound of Cæsar, that should move
> The stones of Rome to rise and mutiny!"

Again they would rush off, but again a word from Antony quiets them. Then comes the master touch — the personal incentive to avenge Cæsar. Antony implies that the murder of Cæsar was a wrong done to the citizens. "Wherein hath Cæsar thus deserved your loves?" He

virtually says, Cæsar was your idol, your love, and died, not that Roman liberty, your liberty, was endangered, but to satisfy a cursed envy, spite, and hatred. And now he reads the will and proves his case, which Brutus did not. Brutus' statement that Cæsar was ambitious was unsupported by any argument; Antony, by the tangible evidence contained in the will, shows that Cæsar loved every Roman citizen, and they ask not, beyond that, whether he was ambitious. It is the concrete against the abstract; the tangible against the intangible. But Antony's fact is more remarkable for the manner in which it is set forth. If he had flaunted the will in their faces at the outset, the chances are they would have snatched it from his hand, and torn it into a thousand pieces. The orator must know, not only what evidence is available and appreciable, but where it should be introduced.[1]

So Antony first gains their attention by disclaiming all intention of defending Cæsar, then insinuates the possibility of mistake on the part of the conspirators; then moves the mob to sympathy with himself and with his theme; then excites their curiosity regarding the will, then gets the mob to charge the conspirators with treason, and so compel him to read the will; then their antagonism turns to sympathy, and now they would turn their anger against Brutus and his associates. They are called back by Antony, and then he gives their emotion an additional incentive by proving that Cæsar loved them and

[1] My father's comments on these orations [of Demosthenes] . . . were very instructive to me. He . . . pointed out the skill and art of the orator — how everything important to his purpose was said at the exact moment when he had brought the minds of his audience into the state most fitted to receive it; how he made steal into their minds, gradually, and by insinuation, thoughts which, if expressed in a more direct manner, would have roused their opposition. — JOHN STUART MILL, *Autobiography*.

had nothing but their interests at heart. Brutus excited them, but gave them no incentive; Antony moved them, but gave a permanency to their passion by putting back of it the consciousness that they had been wronged. No argument could offset that, and Antony's victory was won. And all the time there has been no faintest sign that he had any desire to move them. They were moved through their own imaginations, which Antony's art sent back into the past; and when his speech is done, there is no power can turn them from their purpose. The conspiracy is doomed; and when the curtain falls upon the last scene, Cassius and Brutus lie dead, pierced with the swords that slew Cæsar, and Octavius Cæsar sits upon the throne.

THE FORUM SCENE — SHAKESPEARE.

Enter BRUTUS *and* CASSIUS, *and a throng of Citizens.*

CITIZENS. We will be satisfied; let us be satisfied.

BRUTUS. Then follow me, and give me audience, friends. —
Cassius, go you into the other street,
And part the numbers. —
Those that will hear me speak, let them stay here:
Those that will follow Cassius, go with him;
And public reasons shall be rendered
Of Cæsar's death.

FIRST CITIZEN. I will hear Brutus speak.

SECOND CITIZEN. I will hear Cassius; and compare their reasons,
When severally we hear them rendered.

[*Exit* CASSIUS, *with some of the Citizens.* BRUTUS *goes into the pulpit.*]

THIRD CITIZEN. The noble Brutus is ascended. Silence!

BRUTUS. Be patient till the last.
Romans, countrymen, and lovers! hear me for my cause; and be silent, that ye may hear: believe me for mine honor, and have respect to mine honor, that you may believe: censure me in your wisdom, and awake your senses, that you may the better judge. If there be any in this assembly, any dear friend of Cæsar's, to him I say, that Brutus' love to Cæsar was no less than his. If then that friend demand, why Brutus

arose against Cæsar, this is my answer, — Not that I loved Cæsar less, but that I loved Rome more. Had you rather Cæsar were living, and die all slaves, than that Cæsar were dead, to live all free men? As Cæsar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honor him; but, as he was ambitious, I slew him. There is tears for his love; joy for his fortune; honor for his valor; and death for his ambition. Who is here so base, that would be a bondman? If any, speak; for him have I offended. Who is here so rude, that would not be a Roman? If any, speak; for him have I offended. Who is here so vile, that will not love his country? If any, speak; for him have I offended. I pause for a reply.

ALL. None, Brutus, none.

BRUTUS. Then none have I offended. I have done no more to Cæsar than you shall do to Brutus. The question of his death is enrolled in the Capitol; his glory not extenuated, wherein he was worthy, nor his offenses enforced, for which he suffered death.

Enter ANTONY *and others, with* CÆSAR'S *body.*

Here comes his body, mourned by Mark Antony: who though he had no hand in his death, shall receive the benefit of his dying, a place in the commonwealth; as which of you shall not? With this I depart, — that, as I slew my best lover for the good of Rome, I have the same dagger for myself, when it shall please my country to need my death.

ALL. Live, Brutus! live! live!

FIRST CITIZEN. Bring him with triumph home unto his house.

SECOND CITIZEN. Give him a statue with his ancestors.

THIRD CITIZEN. Let him be Cæsar.

FOURTH CITIZEN. Cæsar's better parts
Shall be crowned in Brutus.

FIRST CITIZEN. We'll bring him to his house with shouts and clamors.

BRUTUS. My countrymen, —

SECOND CITIZEN. Peace! silence! Brutus speaks.

FIRST CITIZEN. Peace, ho!

BRUTUS. Good countrymen, let me depart alone,
And, for my sake, stay here with Antony.
Do grace to Cæsar's corpse, and grace his speech
Tending to Cæsar's glories, which Mark Antony,
By our permission, is allowed to make.
I do entreat you, not a man depart,
Save I alone, till Antony have spoke. [*Exit.*

FIRST CITIZEN. Stay, ho! and let us hear Mark Antony.

THIRD CITIZEN. Let him go up into the public chair
We'll hear him. — Noble Antony, go up.
ANTONY. For Brutus' sake, I am beholding to you.
FOURTH CITIZEN. What does he say of Brutus?
THIRD CITIZEN. He says for Brutus' sake,
He finds himself beholding to us all.
FOURTH CITIZEN. 'Twere best he speak no harm of Brutus here.
FIRST CITIZEN. This Cæsar was a tyrant.
THIRD CITIZEN. Nay, that's certain:
We are blessed that Rome is rid of him.
SECOND CITIZEN. Peace! let us hear what Antony can say.
ANTONY. You gentle Romans, —
CITIZENS. Peace, ho! let us hear him.
ANTONY. Friends, Romans, countrymen, lend me your ears;
I come to bury Cæsar, not to praise him.
The evil that men do lives after them;
The good is oft interrèd with their bones;
So let it be with Cæsar. The noble Brutus
Hath told you, Cæsar was ambitious:
If it were so, it was a grievous fault;
And grievously hath Cæsar answered it.
Here, under leave of Brutus and the rest, —
For Brutus is an honorable man,
So are they all, all honorable men, —
Come I to speak in Cæsar's funeral.
He was my friend, faithful and just to me:
But Brutus says, he was ambitious;
And Brutus is an honorable man.
He hath brought many captives home to Rome,
Whose ransoms did the general coffers fill:
Did this in Cæsar seem ambitious?
When that the poor have cried, Cæsar hath wept;
Ambition should be made of sterner stuff:
Yet Brutus says he was ambitious;
And Brutus is an honorable man.
You all did see, that on the Lupercal
I thrice presented him a kingly crown,
Which he did thrice refuse: was this ambition?
Yet Brutus says, he was ambitious;
And, sure, he is an honorable man.
I speak not to disprove what Brutus spoke,

But here I am to speak what I do know.
You all did love him once, — not without cause :
What cause withholds you then to mourn for him ?
O judgment, thou art fled to brutish beasts,
And men have lost their reason ! — Bear with me ;
My heart is in the coffin there with Cæsar,
And I must pause till it come back to me.

FIRST CITIZEN. Methinks there is much reason in his sayings.

SECOND CITIZEN. If thou consider rightly of the matter,
Cæsar has had great wrong.

THIRD CITIZEN. Has he, masters ?
I fear, there will a worse come in his place.

FOURTH CITIZEN. Marked ye his words ? He would not take the crown :
Therefore 'tis certain he was not ambitious.

FIRST CITIZEN. If it be found so, some will dear abide it.

SECOND CITIZEN. Poor soul, his eyes are red as fire with weeping.

THIRD CITIZEN. There's not a nobler man in Rome than Antony.

FOURTH CITIZEN. Now mark him; he begins again to speak.

ANTONY. But yesterday the word of Cæsar might
Have stood against the world: now lies he there,
And none so poor to do him reverence.
O masters, if I were disposed to stir
Your hearts and minds to mutiny and rage,
I should do Brutus wrong, and Cassius wrong,
Who, you all know are honorable men.
I will not do them wrong ; I rather choose
To wrong the dead, to wrong myself, and you,
Than I will wrong such honorable men.
But here's a parchment, with the seal of Cæsar ; —
I found it in his closet, — 'tis his will.
Let but the commons hear this testament, —
Which, pardon me, I do not mean to read, —
And they would go and kiss dead Cæsar's wounds,
And dip their napkins in his sacred blood ;
Yea, beg a hair of him for memory,
And, dying, mention it within their wills,
Bequeathing it, as a rich legacy,
Unto their issue.

FOURTH CITIZEN. We'll hear the will : read it, Mark Antony.

ALL. The will, the will! we will hear Cæsar's will.

ANTONY. Have patience, gentle friends, I must not read it ;
It is not meet you know how Cæsar loved you.
You are not wood, you are not stones, but men ;
And, being men, hearing the will of Cæsar,
It will inflame you, it will make you mad.
'Tis good you know not that you are his heirs ;
For if you should, O, what would come of it !

FOURTH CITIZEN. Read the will ! we'll hear it, Antony ,
You shall read us the will, — Cæsar's will.

ANTONY. Will you be patient ? will you stay awhile ?
I have o'ershot myself to tell you of it.
I fear I wrong the honorable men
Whose daggers have stabbed Cæsar ; I do fear it.

FOURTH CITIZEN. They were traitors : — honorable men !

ALL. The will ! the testament !

SECOND CITIZEN. They were villains, murderers : The will ! read the will !

ANTONY. You will compel me, then, to read the will ?
Then make a ring about the corpse of Cæsar,
And let me show you him that made the will.
Shall I descend ? and will you give me leave ?

ALL. Come down.

SECOND CITIZEN. Descend.

THIRD CITIZEN. You shall have leave. [*He comes down.*

FOURTH CITIZEN. A ring ; stand round.

FIRST CITIZEN. Stand from the hearse, stand from the body.

SECOND CITIZEN. Room for Antony, — most noble Antony.

ANTONY. Nay, press not so upon me ; stand far off.

CITIZENS. Stand back ! room ! bear back !

ANTONY. If you have tears, prepare to shed them now.
You all do know this mantle : I remember
The first time ever Cæsar put it on ;
'Twas on a summer's evening, in his tent,
That day he overcame the Nervii :
Look, in this place ran Cassius' dagger through :
See, what a rent the envious Casca made :
Through this, the well-beloved Brutus stabbed ;
And, as he plucked his cursèd steel away,
Mark how the blood of Cæsar followed it
As rushing out of doors, to be resolved
If Brutus so unkindly knocked, or no ;

For Brutus, as you know, was Cæsar's angel :
Judge, O you gods, how dearly Cæsar loved him !
This was the most unkindest cut of all ;
For when the noble Cæsar saw him stab,
Ingratitude, more strong than traitors' arms,
Quite vanquished him : then burst his mighty heart ;
And in his mantle muffling up his face,
Even at the base of Pompey's statua,
Which all the while ran blood, great Cæsar fell.
O, what a fall was there my countrymen!
Then I, and you, and all of us fell down,
Whilst bloody treason flourished over us. —
O, now you weep ; and, I perceive, you feel
The dint of pity : these are gracious drops.
Kind souls, what, weep you, when you but behold
Our Cæsar's vesture wounded ? Look you here.
Here is himself, marred, as you see, with traitors.

FIRST CITIZEN. O piteous spectacle !

SECOND CITIZEN. O noble Cæsar !

THIRD CITIZEN. O woful day !

FOURTH CITIZEN. O traitors ! villains !

FIRST CITIZEN. O most bloody sight !

SECOND CITIZEN. We will be revenged.

CITIZENS. Revenge ! about, — seek, — burn, — fire, — kill, — slay, — let not a traitor live !

ANTONY. Stay, countrymen.

FIRST CITIZEN. Peace, there ! Hear the noble Antony.

SECOND CITIZEN. We'll hear him, we'll follow him, we'll die with him.

ANTONY. Good friends, sweet friends, let me not stir you up
To such a sudden flood of mutiny.
They that have done this deed are honorable : —
What private griefs they have, alas, I know not,
That made them do it : — they are wise and honorable,
And will, no doubt, with reasons answer you.
I come not, friends, to steal away your hearts :
I am no orator, as Brutus is ;
But, as you know me all, a plain blunt man,
That love my friend ; and that they know full well
That gave me public leave to speak of him.
For I have neither wit, nor words, nor worth,

Action, nor utterance, nor the power of speech,
To stir men's blood : I only speak right on ,
I tell you that which you yourselves do know;
Show you sweet Cæsar's wounds, poor poor dumb mouths,
And bid them speak for me : but were I Brutus,
And Brutus Antony, there were an Antony
Would ruffle up your spirits, and put a tongue
In every wound of Cæsar, that should move
The stones of Rome to rise and mutiny.

CITIZENS. We'll mutiny !

FIRST CITIZEN. We'll burn the house of Brutus!

THIRD CITIZEN. Away, then ! come, seek the conspirators.

ANTONY. Yet hear me, countrymen ; yet hear me speak.

CITIZENS. Peace, ho ! Hear Antony, — most noble Antony.

ANTONY. Why friends, you go to do you know not what.
Wherein hath Cæsar thus deserved your loves ?
Alas, you know not, — I must tell you, then : —
You have forgot the will I told you of.

CITIZENS. Most true ; — the will : — let's stay and hear the will.

ANTONY. Here is the will, and under Cæsar's seal : —
To every Roman citizen he gives,
To every several man, seventy-five drachmas.

SECOND CITIZEN. Most noble Cæsar ! — we'll revenge his death.

THIRD CITIZEN. O, royal Cæsar !

ANTONY. Hear me with patience.

CITIZENS. Peace, ho !

ANTONY. Moreover, he hath left you all his walks,
His private arbors, and new-planted orchards,
On this side Tiber : he hath left them you,
And to your heirs for ever, — common pleasures,
To walk abroad, and recreate yourselves.
Here was a Cæsar ! when comes such another ?

FIRST CITIZEN. Never, never ! — Come, away, away !
We'll burn his body in the holy place,
And with the brands fire the traitors' houses.
Take up the body.

SECOND CITIZEN. Go, fetch fire !

THIRD CITIZEN. Pluck down benches !

FOURTH CITIZEN. Pluck down forms, windows, anything !

[*Exeunt Citizens, with the body.*

ANTONY. Now let it work : — mischief, thou art afoot,
Take thou what course thou wilt !

CHAPTER XV.

DESCRIPTIVE GESTURE.

It is not the purpose in this work to treat of gesture; but one phase of this subject is of so great importance that it has been deemed advisable to devote a chapter to it, especially as this aspect has never been treated at length in any work known to the author. It is understood, of course, that all gestures describe; but the term Descriptive Gesture, as used in this discussion, is intended to apply only to such action as accompanies description. For example, if one should raise his arm over the head while reading the line, "The soldier raised his arm aloft and shouted vociferously," such action would be called descriptive gesture.

Everybody has noted the instinctive tendency to descriptive gesture in children. Nearly every piece of description is acted out, and this habit follows us up to and through adult life. But the question for the artist is, When shall he use it? Certainly he can claim that he has seen descriptive gesture in actual experience, and hence that he is artistic in using it in his reading; but is there any principle that will assist him to choose among the many possibilities? It is hoped to answer that question in this chapter.

Starting with the child, let us note first that he often accompanies his descriptive gesture with such words as,

"like this." For instance, he says, "I saw a woman scrubbing like this;" and he acts out the scrubbing. This aspect need not to be dwelt upon, but the student must be careful to keep this feature of the subject in mind. Secondly, the child quite often uses descriptive gesture without the "like this." Now, why? Because there is in all of us a tendency, under certain conditions, to become what we describe, so to speak. Of these conditions the most important is a state of great interest in the object or objects described, an interest that at times leads to intense emotion. In childhood we are every day meeting many new experiences that hold our attention and often move us greatly. When we describe these experiences the tendency to act them out is almost irresistible, and then comes the descriptive gesture. The child says, "O mamma, I saw a horse running away;" and he runs as fast as he can. Or, "I saw an elephant in the park;" and he gets down on all fours, and, swaying his head and body from side to side, shows us unconsciously that he has become the elephant. Let it be remembered that this action is unconscious; the child, unless asked to show how the horse ran, is so stimulated by the sight that he does not *imitate* the horse, he *becomes* the horse. Further, he is not animated by all the attributes of the horse (for he runs on two feet, not four), but by that particular attribute of the animal which has most stimulated his imagination, i.e., speed; in the case of the elephant, ponderousness.

Now see what happens after these experiences become trite and familiar. Does the child continue to act them out? As a rule, not. They cease to stimulate as they did at first; and the descriptive gesture is (1) entirely

eliminated, or (2) reduced to a minimum, or (3) superseded by manifestive gesture, or (4) is replaced by a combination of descriptive and manifestive gesture. Let us examine each of these possibilities.

First. We ask the child what he saw; and he answers, "I saw a long procession, and after it passed one of the horses ran away." If the running away has been of frequent occurrence, or, let us say, the child is busy with his toys when he makes the remark, we can easily perceive that there will be no gesture.

Second. If the child is nine or ten years of age he may, in uttering the same words, simply use a rapid sweeping movement of the arm. In this case the gesture is more of a suggestive action and less realistic. The details have disappeared. This is a sympathetic gesture.

Third. But suppose the runaway killed a man, and the child was horrified at the sight. In telling of the accident the child may put his hands to his eyes, as if to shut out the sight, or make some other gesture equally expressive of the impression the sight has made upon him. This is the manifestive gesture.

Fourth. He may make a sympathetic gesture of the arm, and accompany it by a turning of the head in the opposite direction, with a look of pain or loathing upon the face. There are other possibilities of course, such as moving the arm *slowly*, with a similar look upon the face. In the former case the arm moves in sympathy with the quick action of the horse, and the attitude and expression of the face manifest the child's feeling. In the latter instance the arm moves in sympathy with the progress of the animal, moves slowly as manifesting the awe or horror of the occasion, and the head turns for some such reason

as that above given. This form of action may be called the manifestive-sympathetic gesture.

When we become older, the tendency to make literal descriptive gestures grows less and less. We now make fewer gestures, and those are of the other kinds. It may be well to repeat here that we are not discussing gestures in general, but only those that accompany description.

There is, however, a certain class of literal descriptive gestures that are frequently met with. If we are describing an object of peculiar shape, which shape it is of great consequence the audience shall bear in mind, or if it is of vital importance that the audience shall remember certain dimensions, then we note the tendency to act out such description literally. This may be called the gesture of definition.

Another kind of imitative gesture is made when one desires to impress auditors with height, depth, extent, or position, where such are necessary to a complete understanding of the story. For instance, under such circumstances it is found that a speaker uses gestures to indicate the relative position of a person with regard to others. In this sentence, "The fellow stood with his back to the wall; Fred was on his right, Charles on his left, and the other soldiers were in front," one often finds, I say, a speaker indicating right, left, and front. The gestures, translated into words, mean, There was a foe on the right, another on the left, and all hope of escape was cut off effectually by the others massed in front. We may safely assert that the gestures are not made to show which direction is right and which left, but to indicate the fact that the man was completely hemmed in. I would suggest that this gesture be called the gesture of stage setting.

We have thus far been considering the descriptive gesture as we find it in nature. Let us now turn to the art side. We may preface our study of this aspect by saying that, as a rule, descriptive gestures are greatly overdone. Most readers are prone to act out all descriptions without regard to the laws of Principality and Subordination. The result is a complete obscuring of the central idea. It is often argued, as has been already stated in another connection, that such procedure is necessary in order that the audience may get the picture or idea. Just here lies the reason we should not act out the description. If we act out every description, we act out none. In fact, it were *better* not to make a gesture at all, for too much gesture is misleading and confusing.

Another argument for the plenitude of descriptive gesturing is that the speaker gesticulated as he felt. I have observed many orators, speaking extempore or *memoriter*, and have noted this tendency to overact description. After studying the matter carefully, and after conversation with many of these speakers, I have come to believe that the cause of this overdoing is that the speaker loses sight of the whole in the part. His imagination is too easily stimulated, very much like the young child who acts out all his experiences. By constantly yielding to these impulses, the habit of acting out every description regardless of proportions is formed, and so the speaker at last incorporates these gestures as an important feature of his expression. I need hardly remind the student that the objections do not lie against descriptive gestures as such, but against their indiscriminate use.

The first question, then, for the reciter to ask himself is not, Can I make a gesture here? but, May I? Not, Can I

act out this description? but, Ought I? In a word, never make a descriptive gesture of any kind if it can just as well be omitted.

In the second place, if it is decided that the descriptive gesture is necessary, let the student determine what kind. It is not always easy to arrive at a satisfactory conclusion, but what has been said in the preceding part of this chapter of various aspects of descriptive gesture will be of much value in settling the question.

In the third place, the student must be warned against confusion of tenses. Remember, he is speaking to an audience, and speaking now. But it sometimes happens that the past becomes so vivid that the reader actually makes a sympathetic or a manifestive-sympathetic gesture. This is perfectly proper at times as showing how intensely interested he is in his narrative. Here we must make an important observation. If the description is more than a sentence or two, in real life we pass alternately from a contemplation of the object described to the audience. Not once in a hundred times does one in actual experience become so engrossed in describing the past that he uses the sympathetic gesture without regard to the audience. Whenever it is done, it has a stagey effect. Therefore the simple device of accompanying the gesture with an occasional look at the audience gives the rendition an appearance of truth. It must be noted that sometimes the description is in the historical present. Under such circumstances, when the descriptive gesture is not inappropriate for some of the reasons previously given, it is natural to make such gesture without looking directly at the audience. For instance, the sympathetic gesture is justifiable in describing the conclusion of Ben

Hur's Chariot Race. But it is ridiculous to pretend that the race is so vivid, and that one regards it so attentively, that he forgets his audience. The difference is apparently small; but it is the difference between art and mechanics, nature and affectation. The same criticism applies to those who pretend they are completely engrossed with the picture described in the following lines from *Aux Italiens* : —

> " And I turned and looked : she was sitting there
> In a dim box over the stage ; and dress'd
> In that muslin dress, with that full soft hair,
> And the jasmine on her breast.".

It is true one might be justified in pretending to see the early love; but the student should note the naturalness of turning occasionally to the audience in the course of reading the last two lines.

In the fourth place, emotion tends to destroy detail. Suppose we are in the midst of a highly wrought description of a battle, and we come to the words, " Having exhausted his ammunition, the brave fellow grasped the barrel of the gun with both hands, and, waving the butt over his head, brought it down with crushing force upon the head of his adversary." Can you not feel the fingers close around the imaginary gun? Do you not feel the impulse to raise the arms and to bring them down with energy? But let us remark that we do not hold the fingers as if they held a gun-barrel; they are clinched. We do not wave the arms three or four times around the head, but simply bring them back over the head as if preparing to strike with the gun. And finally, we do not stop the arms when the gun strikes the imaginary foe, but continue until we reach the full extent of our blow. The

gestures are instinctive, and grow out of our sympathy with the feelings and actions of the character described. These gestures are not imitative, but the manifestation of a well-known psychological law by which in intense emotional description we become what we describe. Remember, the sympathetic gesture is justified by emotion. It would be consistent to clinch the hand and strike out if one were reading such a passage as, "He struck the fellow a fearful blow with his fist;" but if for the "a fearful blow" we substitute "six fearful blows," it would be ridiculous to make six gestures. And why? (And here is the kernel of the matter.) Because to strike six blows requires one to count six, and that is a cool mental condition, directly contradicting the gesture of sympathy which, as before stated, grows out of emotion.

Fifthly, we must discriminate between pantomime and gesture accompanying words. In the former it is often necessary to go into detail in order to present the picture; but in the latter the verbal expression in most cases is sufficient. For example, in the last illustration, if we were dumb we might indicate in gesture the fact that there were six blows; but whether there were one, two, six, or ten, makes no particular difference. What moves us is the fact that the person struck blows, and it is that fact alone that our gesture expresses. Let the student practice a passage first in pantomime, and then in the usual manner, and he will soon discern how the detail of the former is eliminated in the latter.

Sixthly, in farce and humor the effect is often created by reversing all the principles herein laid down. In fact, certain phases of humor are based upon the very exaggeration and reversal of natural laws.

Perhaps there is no better way to inculcate the lessons of this chapter than by the study of examples; and we shall close our discussion of this very important feature of expression by a study of the following selections: —

STUDY I.

"And when once more within Palermo's wall,
And seated on the throne in his great hall,
He heard the Angelus from convent towers,
As if the better world conversed with ours,
He *beckoned*[1] to King Robert to draw nigher,
And with a gesture bade the rest retire.[2]
And when they were alone, the Angel said,
'Art thou the King?' *Then, bowing down his head,*
King Robert crossed both hands upon his breast,[3]
And meekly answered him: 'Thou knowest best!
My sins as scarlet are; let me go hence,
And in some cloister's school of penitence,
Across those stones that pave the way to heaven,
Walk barefoot till my guilty soul be shriven.'

The Angel *smiled,*[4] and from his radiant face
A holy light illumined all the place,
And through the open window, loud and clear,
They *heard*[5] the monks chant in the chapel near,
Above the stir and tumult of the street:
'He has put down the mighty from their seat,
And has exalted them of low degree!'
And through the chant a second melody
Rose like the throbbing of a single string:
'I am an Angel and thou art the King!'"

1. A gesture here is useless. How he beckoned is of no consequence; and every useless gesture is inartistic, because it takes away from the effect of appropriate gesture.

2. Same principle as 1. The two lines are simply a preparation for what is to follow, and should not hold the attention of the audience to any extent.

3. Here we come to a very interesting and typical example of manifestive-sympathetic gesture. The head certainly does bow, and we feel the impulse to cross the hands; but this is not in imitation of King Robert, but is an expression of our sympathy with the King's fearful sufferings.

Again, we note that if the head were to sink down upon the chest as we read, "bowing down his head," we should be in a very awkward and unnatural position until we come to the words of Robert. We are talking to an audience, and the consciousness that there are words to follow prevents the head from sinking to the extent that King Robert's probably did. Problems like this have been great stumbling-blocks for the student, and it is therefore hoped he will study this illustration very carefully.

Further, it is probable, if we are genuinely sympathetic, that the bowing of the head and the crossing of the hands will be simultaneous, not consecutive. Let us not be slaves to the rule that so often binds us by telling us that the gesture must accompany the words. In this case the crossing unquestionably precedes the words. Keep the picture clearly before you, and thus test what has been said.

There is yet another practical question in this connection: Shall we wait until we come to the King's words before we make the gestures? If we observe human nature about us, we shall find, I think, that the sympathetic gesture accompanies the description. So in art it must do the same. To do otherwise in this particular case looks very much like "putting on." I should also say that it would be improper to keep this attitude to the end of the speech. The voice, when we are not hampered by hard-and-fast lines, will certainly cease to represent King Robert's tones literally after the first half-dozen words; and, on the other hand, will manifest our own tender, pathetic joy, as we contemplate the salvation of the King. And this feeling will cause the mere attitude of Robert to cease to influence us; and so there passes away the literal action, tones, and quality.

4. The smile that appears on our face is not imitative but manifestive. It manifests the joy we feel over the repentant sinner. It is necessary to grasp this point clearly, for there is much confusion on this subject.

5. I have seen reciters put their hands to their ears to hear, when they came to this word. This is similar to those who always shade their eyes when reading such lines as, "I saw a figure in the distance," regardless whether the light was in their eyes or at their backs. *How* they heard is of no consequence; it is *what* they heard and what it *meant* that interest the audience.

STUDY II.

"King Robert, who was standing near the throne,
Lifted his eyes, and lo! he was alone!

But all appareled as in days of old,
With ermined mantle and with cloth of gold;
And when his courtiers came, they found him there,
Kneeling upon the floor, absorbed in silent prayer." [6]

6. I know of a reader who knelt here. Of course he is an exception; but I should like to remind the student that to kneel here is no worse in kind than hundreds of us do under approximately the same conditions, only in this case the ridiculousness is more perceptible.

"So said he, and his voice released the heart
Of Rustum, and his tears broke forth; *he cast*
His arms around his son's neck, and wept aloud,
And kiss'd him.[7] And awe fell on both the hosts,
When they saw Rustum's grief; and Ruksh, the horse,
With his head bowing to the ground and mane
Sweeping the dust, came near, and in mute woe
First to the one then to the other moved
His head,[8] as if inquiring what their grief
Might mean; and from his dark, compassionate eyes,
The big warm tears roll'd down, and caked the sand."

7, 8. Let us manifest our feelings as we contemplate this scene. We want no weeping aloud, nor kissing, nor moving of the head.

STUDY III.

"All into the Valley of Death
Rode [9] the Six Hundred."

9. A certain reader holds his hands as if driving a horse. Comment is unnecessary.

"Cossack and Russian *reel'd* [10]
From the saber-stroke."

10. The same person literally reels.

STUDY IV.

"Four galleons drew away
From the Spanish fleet that day,
And *two upon the larboard and two upon the starboard lay*,[11]
And the battle-thunder broke from them all."

11. A student was once criticised for indicating the right on "larboard" (left), and the left on "starboard" (right). This is a very interesting passage. I am inclined to believe that it made little difference whether he indicated right or left. Granting for the sake of argu-

ment that it was appropriate to make gestures in this place, it was not to show the listeners which was right and which left that the gestures were made, but rather to show the predicament of the vessel with the enemy on both sides of it. The gestures were those of "stage setting," and perhaps expressive of feeling, as the speaker recalled the plight of the brave little craft. Paraphrased, the gestures meant, And I can see that stanch vessel doomed to disaster as the four galleons of Spain surround it. Hence it made little difference whether the speaker gesticulated with the right or left hand on "starboard." The audience knew what starboard meant; and it was not necessary to make a gesture at all, simply to define the word. I can yet recall the sarcastic tone of the teacher as he remarked, "Mr. Jones, starboard is on the right, if — you — please." The criticism showed plainly that the teacher had failed to catch the spirit of his pupil. I grant it would have been better, to avoid such confusion and petty criticism, to have indicated the right when uttering "starboard," but only to avoid petty criticism.

There are so many who pounce upon every piece of description as an opportunity for gesture that it is hoped the preceding discussion will encourage the student to make a more careful analysis of the sources of his descriptive gesture in conformity with the principles discussed in this chapter.

STUDY V.

"Then Rustum raised his head; his dreadful eyes
Glared, and he shook on high his menacing spear,
And shouted: "Rustum!" — Sohrab heard that shout,
And shrank amazed: back he recoil'd one step,
And scann'd with blinking eyes the advancing form;
And then he stood bewilder'd, and he dropp'd
His covering shield, and the spear pierced his side.
He reel'd, and, staggering back, sank to the ground." [12]

12. The preceding is an excellent opportunity for the use of sympathetic gesture. True, there is an element of manifestive as well; but the two elements can now be clearly distinguished by the student, so that we can study the sympathetic gesture by itself. Our imagination recalls so vividly the attitude of Sohrab, that unconsciously we do as he did, with this difference, we do not keep on blinking as he did; nor do we reel, and stagger, and sink to the ground. We *may* suggest faintly the stagger and the general weakness of the lad, but that is all; for the sympathetic gesture soon disappears as we realize that the brave son is mortally wounded, and while our arm may drop upon the word "dropp'd" it manifests our despair or horror at the misfortune, and not a desire to imitate Sohrab's action.

The following extracts include examples of all kinds of descriptive gestures, and should be regarded also as studies in Atmosphere.

Through the whole afternoon there had been a tremendous cannonading of the fort from the gunboats and the land forces; the smooth, regular engineer lines were broken, and the fresh-sodded embankments torn and roughened by the unceasing rain of shot and shell.

About six o'clock there came moving up the island, over the burning sands and under the burning sky, a stalwart, splendid-appearing set of men, who looked equal to any daring, and capable of any heroism — men whom nothing could daunt and few things subdue.

As this regiment, the famous Fifty-fourth, came up the island to take its place at the head of the storming-party in the assault on Wagner, it was cheered on all sides by the white soldiers, who recognized and honored the heroism which it had already shown, and of which it was to give such new and sublime proof.

The evening, or rather the afternoon, was a lurid, sultry one. Great masses of clouds, heavy and black, were piled in the western sky, fringed here and there by an angry red, and torn by vivid streams of lightning. Not a breath of wind stirred the high, rank grass by the water side; a portentous and awful stillness filled the air — the stillness felt by nature before a devastating storm. Quiet, with the like awful and portentous calm, the black regiment, headed by its young, fair-haired, knightly colonel, marched to its destined place and action.

Here the men were addressed in a few brief and burning words by their heroic commander. Here they were besought to glorify their whole race by the luster of their deeds; here their faces shone with a look which said: "Though men, we are ready to do deeds, to achieve triumphs, worthy of the gods!" here the word of command was given: —

"We are ordered and expected to take Battery Wagner at the point of the bayonet. Are you ready?"

"Ay, ay, sir! ready!" was the answer.

And the order went pealing down the line: "Ready! Close ranks! Charge bayonets! Forward! Double-quick, march!" — and away they went, under a scattering fire, in one compact line till within one hundred feet of the fort, when the storm of death broke upon them. Every gun belched forth its great shot and shell; every rifle whizzed out its sharp-singing, death-freighted messenger. The men wavered not for an instant; forward — forward they went; plunged

into the ditch ; waded through the deep water, no longer a muddy hue, but stained crimson with their blood ; and commenced to climb the parapet. The foremost line fell, and then the next, and the next. On, over the piled-up mounds of dead and dying, of wounded and slain, to the mouth of the battery ; seizing the guns ; bayoneting the gunners at their posts ; planting their flag and struggling around it ; their leader on the walls, sword in hand, his blue eyes blazing, his fair face aflame, his clear voice calling out : "Forward, my brave boys !" — then plunging into the hell of battle before him.

As the men were clambering up the parapet, their color-sergeant was shot dead, the colors trailing, stained and wet, in the dust beside him. A nameless hero sprang from the ranks, seized the staff from his dying hand, and with it mounted upward. A ball struck his right arm ; but ere it could fall shattered by his side, his left hand caught the flag and carried it onward. Even in the mad sweep of assault and death, the men around him found breath and time to hurrah, and those behind him pressed more gallantly forward to follow such a lead. He kept his place, the colors flying (though faint with loss of blood and wrung with agony), up the slippery steep, up to the walls of the fort ; on the wall itself, planting the flag where the men made their brief, splendid stand, and melted away like snow before furnace-heat. Here a bayonet thrust met him and brought him down, a great wound in his brave breast, but he did not yield ; dropping to his knees, pressing his unbroken arm upon the gaping wound ; bracing himself against a dead comrade ; the colors still flew, an inspiration to the men about him, a defiance to the foe.

At last, when the shattered ranks fell back, sullenly and slowly retreating, it was seen by those who watched him that he was painfully working his way downward, still holding aloft the flag, bent evidently on saving it, and saving it as flag had rarely, if ever, been saved before.

Now and then he paused at some impediment ; it was where the dead and dying were piled so thickly as to compel him to make a *détour*. Now and then he rested a moment, to press his arm tighter against his torn and open breast.

Slowly, painfully, he dragged himself onward — step by step down the hill, inch by inch across the ground — to the door of the hospital ; and then, while dying eyes brightened, while dying men held back their souls from the eternities to cheer him, gasped out : "I did — but — do — my duty, boys — and the dear — old flag — never once — touched the ground :" and then, away from the reach and sight of its foes, in the midst of its defenders, who loved and were dying for it, the flag at last fell.

DICKENSON, *The Attack on Battery Wagner.*

And underneath another sun
Warring on a later day,
Round affrighted Lisbon drew
The treble works, the vast designs
Of his labor'd rampart lines,
Where he greatly stood at bay,
Whence he issued forth anew,
And ever great and greater grew,
Beating from the wasted vines
Back to France her banded swarms,
Back to France with countless blows,
Till o'er the hills her eagles flew
Beyond the Pyrenean pines,
Follow'd up in valley and glen
With blare of bugle, clamor of men,
Roll of cannon and clash of arms,
And England pouring on her foes.

TENNYSON, *Ode on the Death of the Duke of Wellington.*

But, with a grave mild voice, Sohrab replied: —
"Desire not that, my father! thou must live.
For some are born to do great deeds, and live,
As some are born to be obscured, and die.
Do thou the deeds I die too young to do,
And reap a second glory in thine age;
Thou art my father, and thy gain is mine.
But come! thou seest this great host of men
Which follow me; I pray thee, slay not these!
Let me entreat for them; what have they done?
They follow'd me, my hope, my fame, my star.
Let them all cross the Oxus back in peace.
But me thou must bear hence, not send with them,
But carry me with thee to Seistan,
And place me on a bed, and mourn for me,
Thou, and the snow-hair'd Zal, and all thy friends,
And thou must lay me in that lovely earth,
And heap a stately mound above my bones,
And plant a far-seen pillar over all.
That so the passing horseman on the waste
May see my tomb a great way off, and cry:
'*Sohrab, the mighty Rustum's son, lies there,*
Whom his great father did in ignorance kill!
And I be not forgotten in my grave.'"[13]

M. ARNOLD, *Sohrab and Rustum.*

13. The student should know that Sohrab is lying wounded unto death throughout this entire speech, and that hence what "the passing

horseman" will be represented as saying must be uttered in the character of Sohrab.

Then quickly rose Sir Bedivere, and ran,
And, leaping down the ridges, lightly, plunged
Among the bulrush beds, and clutch'd the sword,
And strongly wheel'd and threw it. The great brand
Made lightnings in the splendor of the moon,
And flashing round and round, and whirl'd in an arch,
Shot like a streamer of the northern morn,
Seen where the moving isles of winter shock
By night, with noises of the Northern Sea.
So flash'd and fell the brand Excalibur:
But ere he dipt the surface, rose an arm
Clothed in white samite, mystic, wonderful,
And caught him by the hilt, and brandish'd him
Three times, and drew him under in the mere.

Thereat, once more he moved about, and clomb
Ev'n to the highest he could climb, and saw,
Straining his eyes beneath an arch of hand,
Or thought he saw, the speck that bare the King,
Down that long water opening on the deep
Somewhere far off, pass on and on, and go
From less to less and vanish into light.
And the new sun rose bringing the new year.

TENNYSON, *The Passing of Arthur.*

CHAPTER XVI.

PREPARATION OF RECITATIONS.

THE student has observed that the method adopted in this work has been, first, through careful analysis of the text, to develop his powers of discrimination; second, to teach him to rely upon natural instincts and impulses for proper expression; third, to make clear that to a very great extent this process will develop range, power, flexibility, and quality of voice; and fourth, he has been shown the relation between Recitation and Literature. It must be borne in mind, however, that there is another aspect of this work. Recitation of one's own compositions or those of another is an art, and this phase of the study is to be touched upon in this chapter.

The theory underlying the present method differs from most of those heretofore in vogue, and many still followed, in that it endeavors to develop powers of expression through the power of feeling. Since recitation makes use of inflections and melodies, fast time and slow time, high pitch and low pitch, this quality and that, therefore most previous methods began with a mechanical study of these elements. This was only in a very limited degree educational, and simply gave the pupil the power to execute certain mechanical exercises, often leaving undeveloped the intellect, the imagination, and the emotions. But even when the student has developed these powers of mind,

he cannot attain artistic effects without a knowledge of how to use the technique of his art.[1] He must study art in general and literary art in particular before he can attain to this knowledge. The point is, in what way can he best bring out the conception of the author. He must understand the manner in which thoughts are apprehended by an audience; and the following hints are given to him as guides for future use. There are two things to be done: first, to discover the significant detail; and second, to determine how to present that detail.

As already stated, recitation is a reproductive art; it reproduces literature. Hence it is necessary first to apprehend thoroughly the selection with which one is to deal. By analysis and reflection one has conceived the meaning of his recitation, both as a whole and in parts; and his purpose now should be to determine how the effects of literary art may best be translated into the effects of recitational art. Through Time, Pitch, Force, and Quality of Voice, and through Action, all effects must be rendered. As far as the purpose of this book permits, the meaning and use of these elements have been explained. It remains now to warn the student that all the knowledge of technique and all mere technical ability is of no avail unless he has first mastered his selection as literature, and second, knows *where to use his technique*. There are hundreds who have excellent technique, but who fail as

[1] A great deal of what seems to be unnecessary confusion exists regarding the meaning of this term. It is used very freely to mean not only mechanical facility, but also that facility plus the knowledge of where to use it, a meaning which leads to confusion. Technique is "a collective term for all that relates to the purely mechanical part of either vocal or instrumental performance. The technique of a performer may be perfect, and yet his playing . . . fail to interpret intelligibly the ideas of the composer." These words from the *Century Dictionary* ought to settle this misunderstanding effectually.

artists for one or both of two reasons: either through lack of literary appreciation, or a failure to use the right form of expression at the right time. The student is reminded that this entire volume is written with the object of assisting him to a higher and keener literary insight; and he must bear in mind that only a hint can be added in this place towards helping his artistic rendition. Space remains for only one example of the significant detail in literature and its artistic rendering; but it is typical, and may therefore, prove helpful.

The opening lines of *King Robert of Sicily* afford a good illustration of a very common feature in recitation. The student will note that the sentence is so arranged as to defer the adverb until near the end, and then it is put in most significant juxtaposition to the word "vespers." Pride and the spiritual condition implied by the reference to vespers are mutually exclusive. No more striking device could have been made use of by the author than this to manifest the arrogance of the king. The climax of the sentence is reached in the words, "at vespers, proudly sat," and from there the melody steadily declines to the period. In other words, the melody gradually rises to "vespers," reaches its apex on "proudly," and its descent thereafter leaves the "vespers" and "proudly" on the crest of the melodic wave. It can readily be seen that if these two words are slurred, the most significant point in the introduction is thereby lost sight of. Again, the concluding lines of the first section of this poem offer another example. If the reader gives simply the idea that King Robert yawned and fell asleep, he will, in all probability, give the "yawned" with comparatively little effect; but when we discern that this couplet is the

climax of the act, the rendition is at once affected. King Robert desires by his act to convey his utter contempt for religion and for God, and his act is boldly defiant to the will of God. Hence, the rendering of the lines will be slow and imposing, and will state in effect, And the proud monarch, arrogant, overbearing, self-sufficient, with the words of God's solemn warning ringing in his ears, showed his utter contempt for religion by yawning and falling asleep. If these two lines are not meant as a climax, the author would have had too much good sense to insert them where he did. They present Robert's crowning act of defiance.

The study of emotion has taught the reader how careful he must be not to let his temperament mar the representation of his characters. He must be constantly on his guard lest he destroy the reading through a failure to regard this vital admonition.

Again, he must consecrate himself to his art. Let neither policy nor vainglory lead him ever to sacrifice his author for effect. Many aspirants who have failed bear testimony to the inevitable result that follows a striving after effect for effect's sake.

As to the manner in which the important ideas will be brought out, — whether by pitch or force or time or quality, — the student must determine according to the principles laid down in this book. Let him read his lines carefully, and let his ear judge whether the voice is correctly representing his intention. After that let him associate the expression with the words until the proper expression becomes a part of his thinking. The author's own method is first to make a careful analysis of the text, including the thought, emotion, and character or

characters. Out of this study comes a knowledge of the proportions. Then he reads his lines, paying no regard whatsoever to form, and yet observing carefully that form after its manifestation. Looking at it in retrospect, so to speak, his knowledge of what the various forms convey are his touchstone, and if the form is satisfactory, it is practiced until it becomes habit. If it is not, he reads the passage again and again, until the rendition is as good as he can make it, and then fixes it as mentioned before.

The reader must bear in mind the limitation of the medium in which he works. He cannot sit down as Brutus and stand as Cassius in the same scene. He can not, except in burlesque, pitch his voice at the top of the gamut to represent a woman, without losing the ability to represent the deep and tender emotions. The same admonition is given to women reading men's parts. All that has been said concerning Principality, Contrast, Climax, Subordination, and so forth, applies to the preparation of selections; and the only advice one can give a student is that he endeavor honestly to represent his author, and then ask a discerning, candid critic to show him his faults.

Summarizing, I should say, let the reader, after he has studied the text, abandon himself to his selection. Then let art pass judgment on the instinct, and finally let there be such careful practice as shall make correct artistic rendition a second nature.

Last of all, we must get an answer to the question, How is it possible to render an emotion one has never felt? The answer is, We cannot. In some way most of us have experienced the gamut of emotions; and the problem is to combine these experiences in a new way, or

sometimes merely to increase their intensity. To illustrate, one may never have felt the loathing that Shylock bears Antonio; but have we not all loathed something? The reader needs only to call up the conception of loathing, and he can express it. It should not be forgotten, however, that in the particular case of Shylock it is his loathing, not ours, we must represent.

The whole problem respecting emotion is summed up in the above illustration. It is always a question of calling up past experiences, and applying them to the particular case in point. How this is done has been discussed under the study of Emotion.

Throughout this section of the work, the author has felt the exceeding difficulty of his task. It is a delicate matter to describe how a certain line should be read, or how a certain gesture should be made. The least false note may destroy the entire interpretation. But he has this satisfaction, that no one writing upon an art subject has ever been more than suggestive, and for those who have no literary or artistic taste all endeavor to inculcate artistic principles through the printed page alone must prove a failure. But he hopes that for those who have the germ of this, there may be sufficient suggestion to inspire them to a higher conception of art and æsthetic expression.

INDEX TO SUBJECTS.

Abdominal Muscles, 201-204.
Action, suited to different types, 28, 29.
Additional meaning implied by tone, 3.
Affirmation with incompleteness, 71, 72, 234; inflection of, 72.
Anticipation, 55, 227; slide of, 56.
Antony's Funeral Oration analyzed, 31, 32, 432.
Arm Movements, 173, 174.
Art, Recitation as, 316.
Articulating Organs, 197-201; lips, 198; tongue, 198.
Artistic Study of voice, 184, 185.
Assertion, 66; inflection of, 75, 76; paraphrase for, 67.
Assumption, 66; paraphrase for, 67.
Atmosphere, discussed, 345; of dignity, 345; of joy and fear, 346; of sympathy, 351; studies in, 352; Descriptive Gesture studied in connection with, 464.

Bible, passages illustrating types of utterance, 32, 33; formulation, cases of, 40, 41; grouping, 46, 47; discriminative relations, 76-78; emotion, 98; volition, 115; musical properties, 158, 159.
Breathing, slow and fast, 176.

Cadence, False, 237.
Central Idea, 237; studies in, 239; enhanced by climax, 325.
Chain of reasoning, 38.
Chart, vocal, 170, 171.
Chest, office in vocalization, 172-185; expansion of, 174-176.
Chords, vocal, 194-197.
Chromatic intervals, 143.
Circumflexes, falling, 70; rising, 72; wave, 71.
Climax, definition of, 368; of significance, 368; of intensity, 369; difficult and complex forms of, 369; gradation considered in connection with, 371; artistic, 373.
Color, exponent of emotion, 29, 80.
Comparison or Contrast, with affirmation, 70, 233; inflection of, 70, 71; with incompleteness, 71, 234.
Completeness of thought, 50; paraphrase for, 56.
Complex relations, 70-74; paraphrase for, 72.
Comprehensive thought, 38.
Conclusive thought, 39.
Condition, 55.
Continuative falling slide, 75.
Contrast, law of, 325; illustrations of, 359; kinds of, 359.
Conversational manner, 272.
Counting, 177.
Criticism, 160-166; popular, 161; technical or scholarly, 161; objective properties of, 164; subjective properties of, 164; purpose as related to, 166; paraphrase as related to, 166.

Degrees of Pitch in inflection, 75.
Delivery, objective properties of, 164; subjective properties of, 164, 165.
Descriptive Gesture defined, 452; studied in connection with atmosphere, 464; kinds of, 454.
Diagram, for finality, 52; for complex relations, 73; for melody, 144.
Diatonic intervals, small, 143; large, 143.

Discrimination, defined, 49; action suited to, 28; relation to breathing, 181; vocal means of expression, 50; studies in, 224.
Diversion, 378.
Doubt, 61, 231; inflection, 62; paraphrase for, 62.

Ear, limited receiving capacity, 3.
Earnestness, 253.
Elevated Feeling, 276; how to develop, 277; exercises, 278.
Elocution, defined, 2; relation to thought, 2–4.
Emphasis, defined, 238.
Emotion, action suited to, 29; relations of, 79; means of expression, 80; relation to breathing, 181; studies in, 253; complexity in, 261; earnestness a form of, 253; personation and, 259; relation of experience to, 472.
Expansion, of chest, 174–176; symmetrical, 176.
Expression, complexity of, 260.

Feeling, normal, 81, 272; elevated, 83, 276; suppressed, 86, 285; oppressed, or covered, 88, 291; stern, severe, or harsh, 90, 287; paraphrase for, 92; agitated, 93, 293; paraphrase for, 96.
Finality, 50, 224.
Force, exponent of volition, 29.
Formulation, cases of, 34; action suited to, 28; relation to breathing, 178; vocal means of expression, 28; studies in, 209; Movement and Pause, two elements of, 223.

Generalized thought, 38.
Gesture (see Descriptive Gesture).
Gradation, considered, 373.
Grouping, General principles, 42–47, 216; independent of punctuation, 217.

Hendiadys, 43.

Incompleteness, grammatical and formal, 54–60; paraphrase for, 56; indirect and inferential forms of, 60–66.
Individuality in expression, 162.
Inflection, definition and uses, 50; of momentary completeness, 52; of subordination, 54; of anticipation, 56; of negation, 61; of supplication, 64; of degrees of pitch, 75; of assertion, 75; of comparison or contrast with affirmation, 70; of comparison or contrast with incompleteness, 71; of affirmation with incompleteness, 71.
Interlude, psychology of, 380.
Interpretation, office in reading, 9.
Interrogation, 62; inflection of, 63; paraphrase for, 63; direct, 232; figurative, 232.
Intervals, in Melody, 143; small diatonic, 143; large diatonic, 143; chromatic, 143; minor, 143; unusual, 143.
Introduction, 34–37; explanatory, 35; adaptive, 35; conciliatory, 36; incentive, 36; movement, 37.
Inversion as a test of assertive emphasis, 67.

Jaw, uses and exercises, 188–191.

Keys, 139; of different voices, 142.
King Robert of Sicily, 415.

Lip, 198.
Literary Analysis, examples of, 408; *King Robert of Sicily*, 415; Mark Antony's Funeral Oration, 432.
Literary Art, principles of, 324.
Literature, relation of, to recitation, 324; two elements of, 386; analyzed, 386; *King Robert of Sicily*, analyzed, 415; Mark Antony's Funeral Oration, analyzed, 432; relation between recitation and, 468; recitation reproduces, 469.
Loose Structure, 51.

Melody, 139; intervals in, 143; trend of, 143; diagramming, 144; illustrations from music, 147–151; illustrated by the *Erl-King*, 151–154.
Minor intervals, 143.
Modifications of thought by intonation, 3, 4.
Momentary Completeness, 50; slide of, 52; drills in, 244; optional, 228; preponderance of, 229.

Movement, 39, 117; slow, 118, 209; fast, 119, 212; relation of, to types of utterance, 120, 121; law of, 325; discussed, 336; typical examples of, 214.
Musical properties of speech, 116–159.

Negative or Non-affirmative statement, 60, 230; slide of, 61; paraphrase for, 61.

Objective *vs.* subjective paraphrasing, 99; in criticism, 164, 165.
Onomatopœia, 387.
Oppressed, or covered feeling, 291.
Oral cavity, 192–194.
Overtones, 154.

Pantomimic Expression must precede vocal, 80, 91; of normal feeling, 82; of elevated feeling, 83; of suppressed feeling, 86; of oppressed feeling, 90; of harsh feeling, 91; of agitated feeling, 94; of abrupt volition, 104; of insistent volition, 104; of uplifting volition, 107; of volition of establishment, 110; of volition of violence, 112.
Paraphrase, for expression, 9; objective, 12; subjective, 12; expansive, 13; elliptical, 16; condensative, 17; prosaic, 19; to reveal completeness or incompleteness, 56; to reveal negation, 61; for supplication, 65; for assertion and assumption, 67; for complex relations, 72; for suppressed feeling, 88; for harsh feeling, 92; for agitated feeling, 96; for volition, 99, 111, 113, 115; as related to criticism, 166.
Pause, The, as an expressive element, 219; relation of emotion to, 221.
Pauses, 42; grammatical, 43; rhetorical, 43; prosodial, 44; euphonic, 44.
Periodic structure, 56.
Personation, 259.
Phases, studies in, 403.
Phrasing (see Grouping).
Physiology, relations to expression, 6, 8.
Pitch, exponent of discrimination, 29, 50, 237.
Poise, necessary for normal quality, 83; definitions and exercises, 173.
Principality, law of, 325; discussed, 331; and Subordination, studies in, 338.
Propagation of tone, 172.
Proportion, in recitation, 329.
Proposition, 37–39, formal, 37; definitive, 38; weighty, 38.
Psychology, relations to expression, 1–7.
Purpose, relation to expression, 27; formulative, 28; discriminative, 28; emotional, 29; volitional, 29; final and immediate as governing analysis, 30; general and special, 30; manifestations of, 161; formation of, 161; as related to criticism, 166.

Quality, exponent of emotion, 29, 80; definition of, 80; pure, 82; expanded pure, 83; aspirated, 87; pectoral, 90; rigid or tense, 91; tremulous, 94; as special property, 154; as dependent upon overtones, 154; practical study of, 82, 83.

Recitation as art, 316; relation of literature to, 324, 468; preparation of, 468; a reproductive art, 469.
Relation between manner and matter, 5.
Repetition discussed, 380.
Rhetoric, relations to expression, 1–7.
Rhythm of speech, 121–139; poetic, 122–125; prose, 125–139; abrupt, 126; insistent, 128; gliding, 128; weighty, 129; example analyzed, 133; poetic feet in hymns, 158, 159.

Sequences of dominant types, 30.
Slide, falling, 52; of momentary completeness, 52; of subordination, 54; of anticipation, 56; of negation, 61.
Stern, Severe, or Harsh Feeling, examples of, 287.
Stress, defined, 29; initial, 104; final, 107, 305; median, 109; thorough, 111; compound 112 (see also Volition).
Style, reaction of expression upon, 3.
Subjective *vs.* objective paraphrasing, 99.
Subordination, 54, 226; slide of, 54; phases of, 247; discussed, 332; degrees of, 251.
Substitution of poetic feet, 158, 159.

Supplication, 64, 233; paraphrase for, 65; inflection of 66.
Suppressed Feeling, examples of, 285.
Suspense, 56.

Technique of expression defined, 6; vocal, 167–206; use of, 319.
Textures, relation to emotion, 80.
"That" and "Which," 53.
Thought through tone, 1, 2.
Thought weakened, 3; subjective relation of speaker, 4.
Throat, offices and exercises, 185–188.
Time, exponent in formulation, 28.
Tone-color a phase of literary art, 385; defined, 387; illustrations of, 390.
Tongue exercises, 191, 198.
Transition, 39, 40, 41; examples of, 396; emotional, 400.
Type of Utterance defined, 27; sequence of, 30; adaptation of elements of vocality to, 178–184.

Unity tested by condensative paraphrase, 19; defined, 324; illustrated, 326; relation of proportion to, 329.
Unusual intervals, 143.

Vocal Chart, 170, 171.
Vocal Chords, 194–197.
Vocal technique, 167–206.
Volition defined, 99; action suited to, 29; paraphrase for, 99, 111, 113; abrupt, 102, 296; insistent, 104, 304; uplifting, 107; of establishment, 110, 313; of violence, 112, 314; relation to breathing, 183; vocal means of expression, 29; studies in, 296; energy of uplift, 309.

Wave, 71.
"Which" and "That," 53.
Will, relation to expression, 31; relation to volition, 99.

PRINCIPAL QUOTATIONS AND REFERENCES.

Alexander, Mrs., 194.
Arnold, 216, 300, 301, 345, 356, 357, 358, 401, 402, 466.
Aytoun, 283.
Bible, 15, 32, 33, 36, 40, 41, 46, 47, 69, 70, 74, 76, 77, 78, 84, 85, 89, 92, 96, 98, 102, 105, 106, 108, 109, 110, 111, 115, 140, 158, 159, 182, 291, 292, 310, 311.
Blaine, 16, 130, 131.
Brougham, 314.
Browning, Robert, 8, 188, 200, 256.
Bryant, 194.
Buck, 26.
Burke, 92, 103, 105, 106, 310.
Butler, 275.
Byron, 51, 84, 122, 286, 301, 363.
Carlyle, 139.
Chalmers, 134.
Clay, 23, 307.
Coleridge, 108, 283, 309.
Corson, 393.
Dickens, 46, 57, 119, 135, 190, 229, 465.
Dickinson, 464.
Drayton, 301.
Eliot, George, 139.
Everett, 39, 53, 85.
Gough, 35, 46.
Hall, 46.
Hatton, 26.
Hawthorne, 139.
Holmes, 188.
Homer, 302, 303, 312, 403–407.
Hood, 258.
Hugo, 35, 57, 272.
Irving, 139.
Kellogg, 273, 309, 361, 362.
Kingsley, 339, 340.
Longfellow, 16, 24, 59, 84, 109, 194, 229, 281, 360, 425.
Lover, 190.
Lowell, 194.
Luther, 105.
Macaulay, 139, 187, 311.
Mendelssohn, 147–150.
Milton, 188, 219, 291, 340, 389, 394, 395.
Phillips, 281.
Prentiss, 35.
Raymond, 209.
Ruskin, 324, 333.
Schubert, 26, 150.
Schumann, 26.
Scott, 113, 187, 227.
Shakespeare:—
As You Like It, 95, 267.
Hamlet, 14, 76, 88, 89, 98, 133, 272, 282, 291, 292, 293, 310.
Henry IV., 268, 307.
Henry V., 8, 110.
Julius Cæsar, 12, 18, 31, 68, 98, 100, 118, 141, 214, 225, 264, 275, 285, 294, 310, 363, 370, 373, 401, 445.
King Lear, 291, 294, 348, 400.
Macbeth, 92, 98, 276, 286, 314.
Merchant of Venice, 98, 119, 182, 227, 290, 295, 306, 307, 315, 359.
Othello, 263, 265, 290, 307.
Richard III., 287.
The Tempest, 140.
Sheridan, 266.
Southey, 200.
Spencer, 342.
Sprague, 58.
Storrs, 273.
Sumner, 50.
Tennyson, 20, 45, 93, 94, 214, 278, 283, 304, 336, 341, 349, 352, 354, 355, 363, 364, 376, 383, 403, 466, 467.
Tours, 26.
Trowbridge, 306.
Webster, 36, 38, 107, 120, 134, 135, 279, 280, 311, 400.
Willis, 94, 194, 293.

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